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RED DWARF SMEGAZINE

TONGUE TIED
YOUR CHANCE TO WIN A NIGHT OUT WITH THE CAT!

GRANT NAYLOR
RED DWARF'S CREATORS ON SERIES SIX!

THE SEARCH FOR RED DWARF BEGINS INSIDE, BUT FIRST THESE STICKERS...

OY, SMEG HEAD! STOP PEEKING UNDER THE STICKERS AND BUY THE MAG!

9 770965 560017 09

SMEGATORIAL

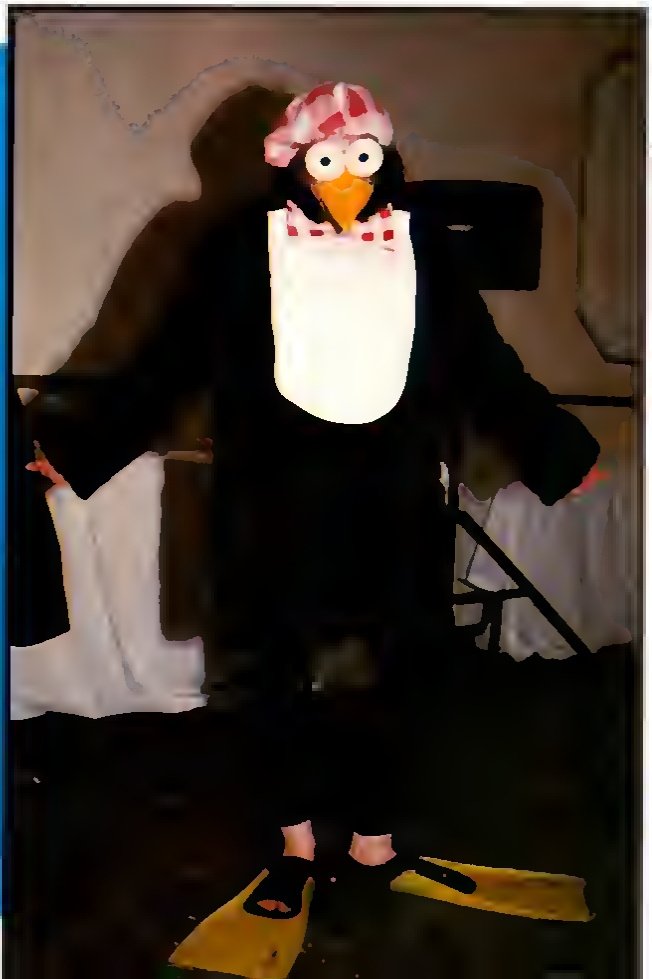
With the new series of Red Dwarf at last about to hit our TV screens, you'll notice that here at the Smegazine we've spared no expense in attaching a set of wild and crazy slogan stickers to our front cover in a cynical bid to see our sales soar ever higher From the handy all-purpose 'Boys from the Dwarf' to the anorak-attachable 'Duane Dibbley', there's a sticker for all the family in this particular collection. Even the original Holly has got in on the act, as has Kryten's Spare Head 3 (remember him - Kryten's straight-talking droid-rot infected spare head who appeared in the Series 4 episode *DNA?*), promoting the good old-fashioned qualities of robo-cak! Spare Head 3 fans will be pleased to learn that he is due for an appearance in one of our original comic strips very soon.

As for this issue's comic strips, *Home of Lost Causes* picks up on the crew of Starbug sometime during Series 6 and the search for Red Dwarf appears to be over at last... or is it? There's also the much-requested return of *Back to Reality*'s Kryten alter-ego, Jake Bullet, in *The Case of the Cop's Comedown*. All this, plus interviews with Grant Naylor, Norman Lovett, *Deep Space Nine/Red Dwarf USA*'s Terry Farrell and Head Gunman of the Apocalypse Denis Lill make this month's Smeg worth every penny-cent and then some. Oh, and there's even the unique opportunity to win a day and a night out with the Cat himself - Danny John-Jules is up for grabs in a fabulous prize competition (but no, you don't get to keep him afterwards!)

Mike Butcher

HEY, IT'S THE FLIBSTER!

So what was the Galaxy's most outrageous penguin doing in a hotel near Manchester's Victoria Station back in July? Hanging out with Hector Blob, Talkie Toaster and all his other Red Dwarf pals at this year's Dimension Jump convention, of course! You can read all about Mr Flibble's visit to Great Britain's Olympic City on page 31.



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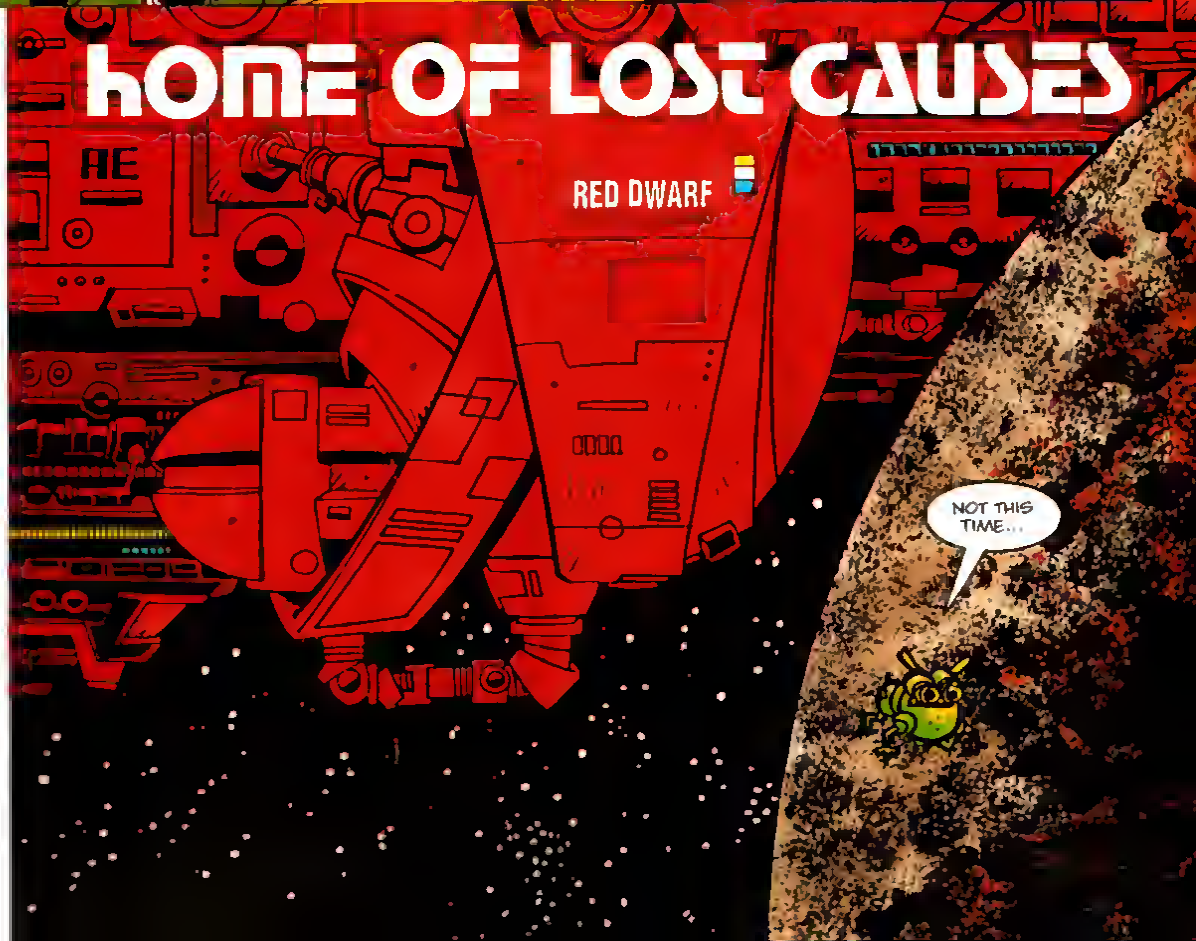
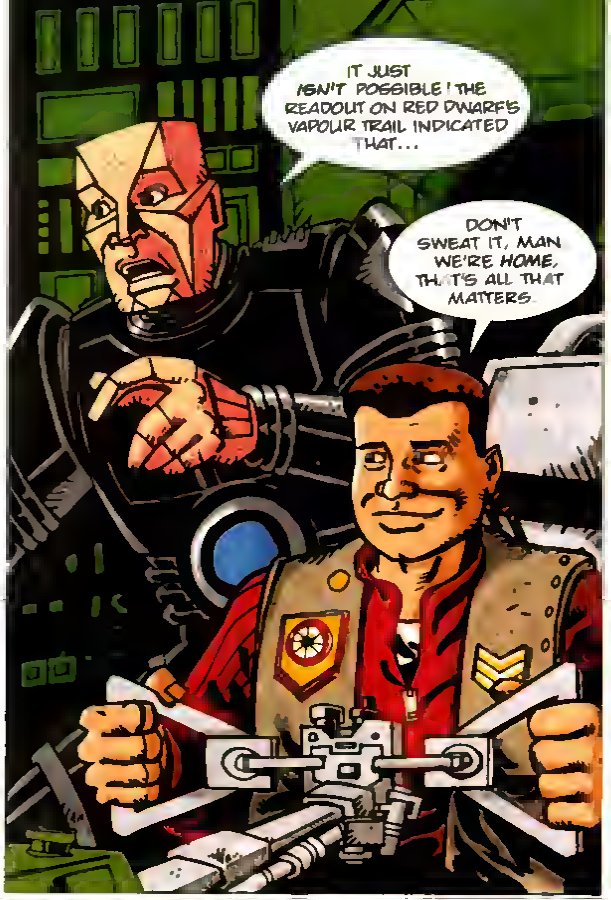
HOME OF LOST CAUSES

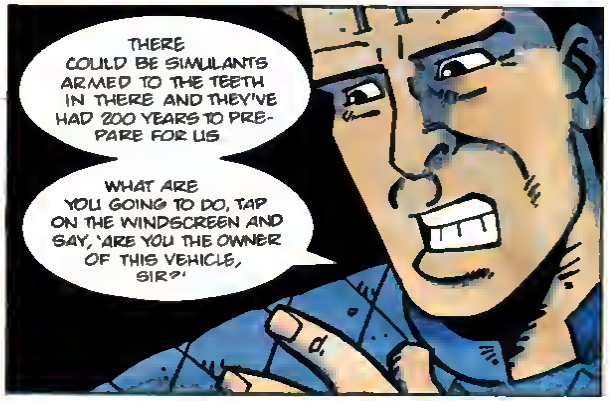
RED DWARF



••• SCRIPT & ART Nigel KITCHING ••• COLOUR & LETTERS. Elitta FELL •••


IT JUST ISN'T POSSIBLE! THE READOUT ON RED DWARF'S VAPOUR TRAIL INDICATED THAT...
DON'T SWEAT IT, MAN WE'RE HOME, THAT'S ALL THAT MATTERS

'ALL THAT MATTERS?!'
RED DWARF DIDN'T JUST FLY OFF BY ITSELF, YOU KNOW!


THERE COULD BE SIMULANTS ARMED TO THE TEETH IN THERE AND THEY'VE HAD 200 YEARS TO PREPARE FOR US
WHAT ARE YOU GOING TO DO, TAP ON THE WINDSCREEN AND SAY, 'ARE YOU THE OWNER OF THIS VEHICLE, SIR?'

AS MUCH AS I HATE TO AGREE MR RIMMER DOES HAVE A POINT
I SUGGEST WE PLOT A COURSE ALONG RED DWARF'S VAPOUR TRAIL, THIS SHOULD MAKE US VERY DIFFICULT FOR THEIR SENSORS TO DETECT

YOU GOT IT, KRYTEN.
YES YES, VERY CLEVER BUT THAT STILL WON'T GET US INSIDE

I'VE THOUGHT OF THAT TOO, MR RIMMER
THERE'S AN OLD MAINTENANCE HATCH, ONLY INTENDED FOR USE WHILST RED DWARF IS IN DOCK. IT MAY SERVE OUR PURPOSES

STARBUG 1
SNFF. I SMELL SERIOUS TROUBLE, GUYS
ER, SO YOU REALLY THINK YOU NEED ME IN HARD LIGHT FORM, DO YOU?
YOU SAID IT YOURSELF RIMMER. THIS PLACE COULD BE CRAWLING WITH KILL-CRAZY SIMULANTS
HOLLY!!
WHAT'S HAPPENED TO YOU?
I DON'T THINK SHE CAN HEAR YOU, SIR.
OKAY. NO POINT PUTTING IT OFF. LET'S CHECK OUT THE DRIVE ROOM
YOU DON'T FANCY A BIT OF COWERING ON B DECK INSTEAD?
DRIVE ROOM
CAT, HOW'S THAT SIXTH SENSE OF YOURS?
FAR AS I CAN TELL THE WHOLE PLACE IS OUT TO GET US
LOOK, I'VE BEEN THINKING. SOMEONE REALLY OUGHT TO STAY WITH STARBUG.
LEAVE IT OUT, RIMMER. WE'RE STICKING TOGETHER.
I DO NOT SMEGGING BELIEVE IT!

RIMMER? LISTER? WHAT IS THIS?

LOOK. JUST PUT DOWN THE GUNS AND WE'LL TALK. OKAY?

THIS DOESN'T HAVE ANYTHING TO DO WITH YOUR ENGINEER'S EXAM RESULTS, DOES IT, RIMMER?

AND HOW COME YOU'RE A HOLOGRAM?

I DON'T GET IT. YOU'RE SUPPOSED TO BE DEAD.

YOU MEAN YOU'VE TRIED TO KILL ME BEFORE?

NO! I MEAN YOU'RE ALL SUPPOSED TO BE DEAD

YOU'RE NOT DOING YOURSELF ANY FAVOURS TALKING THIS WAY.

SECURITY..

TAKE THEM TO A SECURE UNIT I'LL BE DOWN AS SOON AS I FINISH UP HERE

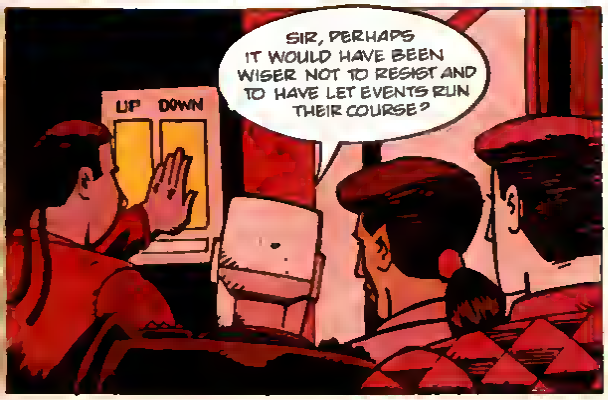
HEY, THAT WENT WELL.

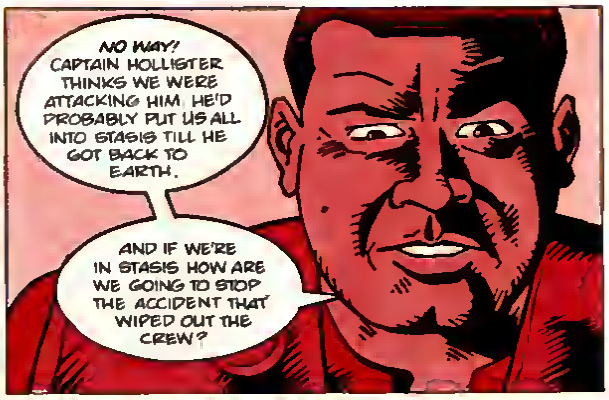
IS THAT A 14b? DOES IT LOOK EVEN REMOTELY LIKE A 14b?

THIS IS A 14b!
HAH! LOOK AT THOSE TWO DOPES...
AH, SORRY YOU MONKEYS ALL LOOK ALIKE TO ME.
RIMMER

RIMMER, TAKE OUT YOUR MAN! DO IT!!
WHO'RE YOU KIDDING? WHAT CAN A HOLOGRAM DO?

YOU DID ASK.


SIR, PERHAPS IT WOULD HAVE BEEN WISER NOT TO RESIST AND TO HAVE LET EVENTS RUN THEIR COURSE?
UP
DOWN


NO WAY! CAPTAIN HOLLISTER THINKS WE WERE ATTACKING HIM. HE'D PROBABLY PUT US ALL INTO STASIS TILL HE GOT BACK TO EARTH.
AND IF WE'RE IN STASIS HOW ARE WE GOING TO STOP THE ACCIDENT THAT WIPED OUT THE CREW?

YOU REALISE WHAT THIS MEANS? WE'VE GONE BACK IN TIME SOMEHOW, KRISSIE'S STILL ALIVE.
OH LORDY, NOT THE KOCHANSKI FIXATION AGAIN. FACE IT LISTER, SHE'S NOT INTERESTED.
HEY, THAT'S RIGHT! THERE ARE GIRLS ON THIS SHIP!
THERE'S SOMETHING SERIOUSLY WRONG HERE, MILADDO, AND YOU KNOW IT.
THERE'S NOTHING WRONG, YOU SMEG HEAD. YOU JUST CAN'T STAND TO SEE ME WITH A CHANCE OF HAPPINESS.
LOTS OF GIRLS?
ONCE AGAIN, I HATE TO AGREE WITH MR RIMMER, BUT I FEAR WE CANNOT HAVE RETURNED TO THE PAST.
HOW WOULD YOU KNOW? YOU DIDN'T EVEN EXIST IN THESE DAYS.
NO, AND NEITHER DID THE FEMALE VERSION OF HOLLY.
DAMN.
LISTEN BUDDY, JUST HOW MANY GIRLS WOULD YOU SAY THERE WERE?
ALL RIGHT, ALL RIGHT. SO THIS IS SOME KIND OF ALTERNATIVE DIMENSION. THEN WE'VE BEEN INTO PLENTY OF THOSE IN OUR TIME.
IT'S PATHETIC, ISN'T IT?
I MEAN, MORE THAN A HUNDRED, OR WHAT?
I DON'T WANT TO ALARM ANYONE, BUT THE LIFT SEEMS TO BE OUT OF CONTROL. IT APPEARS TO BE TAKING US TOWARDS THE ENGINEERING SECTION.
LOOK, WILL SOMEBODY PLEASE TELL ME ABOUT THE GIRLS?!

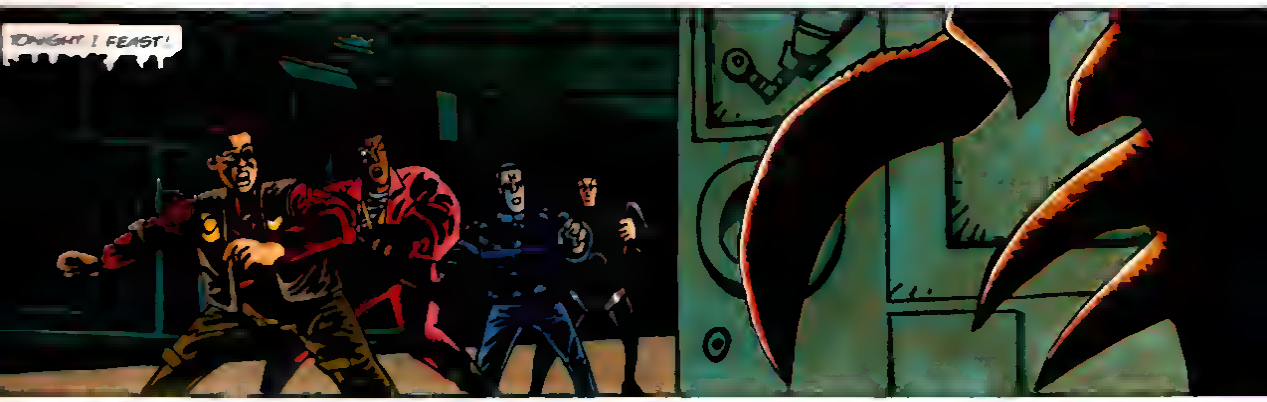
HERE THEY COME...
PATIENCE...

IT'S ALMOST TOO MUCH...
TOO MUCH TO BEAR...

SCREEEE
FEAR...

AND MORE.
HERE'S RAGE AND...

...YES!
JEALOUSY.
INTOXICATING JEALOUSY


TONIGHT I FEAST!

YES, DAVE IT'S A POLYMORPH!
TO BE CONTINUED

NEWS FROM THE DWARF

with Jane Millich

RED DWARF VI IS HERE!

The new series of Red Dwarf hits BBC2 at 9pm on Thursday October 7th. It's 200 years after the events of Red Dwarf V and the crew have fallen on hard times. Red Dwarf has been stolen and they are stranded on board Starbug trying to catch up with it. They begin the chase in the first episode, *Psirens*, which also guest stars film actress Jenny Agutter, former *Eastenders* Anita Dobson and C P. Grogan as Lister's one time love, Kochanski. The dates for your diary are.

9pm Thursday 7th October: *Psirens*
9pm Thursday 14th October: *Legion*
9pm Thursday 21st October: Gunman of *the Apocalypse*
9pm Thursday 28th October: *Emohawk - Polymorph II*
9pm Thursday 4th November: Rimmerworld
9pm Thursday 11th November: *Out of Time*

These dates are provisionally confirmed and are still at the whim of the BBC schedulers (although they'd better not change, else there'll be trouble!)

THE CAT GOES ON THE RECORD

Danny John-Jules has just finished making an exciting video to go with his new single, *Tongue Tied*. The record itself will be available in the shops from October 11th. The 'B' side features Danny's new recording of the Red Dwarf theme. The 12" and CD single also have a bunch of other mixes. The Kateoka Mix, the Tabby Ranks Mix, the Meow Mix, the Pussy Mix, the Purrfect Mix, the Paws Mix and an instrumental (wot, no cat pun?) Four of these are on the 12" and seven are on the CD, and one of the mixes on the 12" isn't on the CD.

The video for *Tongue Tied* is very different to the dance routine seen when the song originally appeared on the second series of Red Dwarf. It's based around Cat's relationship with Kit, a female version of Cat played by model Venessa Morris. Danny appears in several Cat costumes, including one similar to his original *Tongue Tied* costume. There's also a very funny sequence when he becomes Duane Dibbley and performs a dance routine with Craig Charles (Lister), Robert Llewellyn (Kryten) and Elvis Presley (in reality Clayton Mark who appeared in the episode *Meltdown*). It's hoped programmes like *The Chart Show* will be showing it, so keep your eyes peeled.

But even if you miss it on the small screen, the video's being released on sell-through with some tantalising extras. The Tebby Ranks mix has a video of its own starring Tabby Ranks himself, played by Danny John-Jules. A documentary film crew have recorded some behind-the-scenes footage and interviews with Danny, Craig, Robert and Clayton (Elvis) in which they talk about *Tongue Tied* and Red Dwarf. All this should combine to make a tape about half an hour long which will be sold in the shops.

THE LAST HUMAN

More exploits of the Red Dwarf crew will be revealed in the new novel by Grant Naylor, *The Last Human*. It should be in the shops on the 28th of October (put back just a couple of weeks because it was still being written) It'll cost £4.99 for a handy read-it-in-the-bath-size paperback

MEET THE MEN RESPONSIBLE

The men responsible for casting the crew of Red Dwarf three million years adrift in deep space, Rob Grant and Doug Naylor, will be signing copies of their new novel on its release. The plan as the Smegazine goes to press is for them to spend three days at various venues around the country meeting fans and signing *The Last Human*. Look out locally for days and times.

FREEBIE OR NOT FREEBIE?

Our apologies this month go out to poor old Woolies, who were inundated with complaints after we reported in this column that they were giving away an exclusive freebie with the second Red Dwarf 1 video. Unfortunately, the freebie never happened, but we didn't know this until after we had gone to press with issue 4. Consequently, more than 300 people wanted to know what the smeg was going on and who knows how many thousands more were somewhat confused, but didn't like to say.

ROBERT LLEWELLYN NAKED!

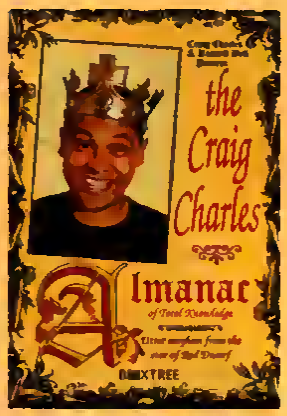
That's right, Robert Llewellyn reveals all in a new video by those rubber people, *Spitting Image*. It's called *Having It Off: A Bonkers Guide* and has Robert appearing with the infamous puppets and talking about sex. Other comedians involved are Jo Brand and Mark Thomas. The video, which has been produced by the Director of Red Dwarf VI, Andy De Emmony, has never been seen on the telly It's out on October 11th at £12.99, carries an 18 certificate and lasts 63 minutes (catalogue number VC6347). It will have no exclusive freebies with it wherever you might like to buy it - which, all in all, is probably a very good thing!

RED DWARF AT THE MOVIES?

Writers and creators of Red Dwarf, Rob Grant and Doug Naylor, are pursuing the idea of making a Red Dwarf film. As we reported earlier this year in *News from the Dwarf*, there is an open invitation from film-makers Universal to go to America to make the movie, but Grant Naylor would much rather make a British film with the original British cast. However, there's no film deal at the moment, so it could be years before the cameras start rolling.

LISTER'S BOOK

Also out this month is a book from Craig Charles He looks at everything from the World's most embarrassing stories to why the big bang theory is drivel, using his own streetwise humour in *The Craig Charles Almanac of Total Knowledge*. It's out on the very popular date of October 28th at £6.99 from publishers Boxtree.



MORE BOOKS

One of the ideas floating around for next year is a Red Dwarf quiz book to come from publishers Penguin. But that won't be until the Autumn.

Penguin have also confirmed that *The Making of Red Dwarf VI* by Joe Nazzaro won't come out until March next year. That's about the same time as Robert (Kryten) Llewellyn's *The Man in the Rubber Mask* is due out.

MODEL KRYTEN

Sadly, Kryten won't be modelling for page three, but a model of Kryten *is* now available. He's a plastic do-it-yourself kit in five parts. Dunk him in hot water and he's pliable. Just bend him into the desired position (stop giggling at the back), dunk him in cold water and he's set in that position. Look out for the advert elsewhere in this issue which will tell you how to get hold of him (settle down now, please...)

PIN POINTED

Lister, Rimmer, Kryten, Cat, Starbug and the Red Dwarf logo should be available as enamel badges from the end of this month You can buy them as a whole set, or individually at between £1.99 and £3.99 each. Pin Point, who've also produced *Thunderbirds* and *Star Trek* badges, supply to over 1000 places in the country, so they should be available at a shop near you. It's thought a couple may be released this month, with the rest to follow in November.

FREE WITH THE SMEG

Oh, and while we're on the subject of small but beautiful Red Dwarf goodies, don't miss next month's Smegazine which comes complete with a Starbug key-ring At £0.00 on top of the normal price of your favourite monthly mag, it promises to be the best-value piece of Red Dwarf merchandise around!

ELVIS SPOTTED READING THE SMEG?

Shock reports have just come in that the King of Rock 'n' Roll has been seen somewhere in West Acton reading the Red Dwarf Smegazine! "It's a thumping good read," the pelvis-swivelling songster was heard saying, shortly before hurrying back to the chip shop where he works three nights a week, plus all day Saturday.

But how does Elvis make sure that he never misses an issue of the wackiest, wickedest telefantasy mag this side of a fur-lined anorak? He subscribes, of course. As he says: "Why should I wear out my blue suede shoes by walking to the corner shop every month when I can have the Smegazine delivered directly to my door?"

LESLEY

And how right he is! He saves a few bob, too...

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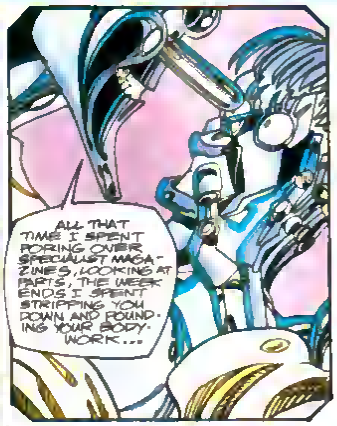
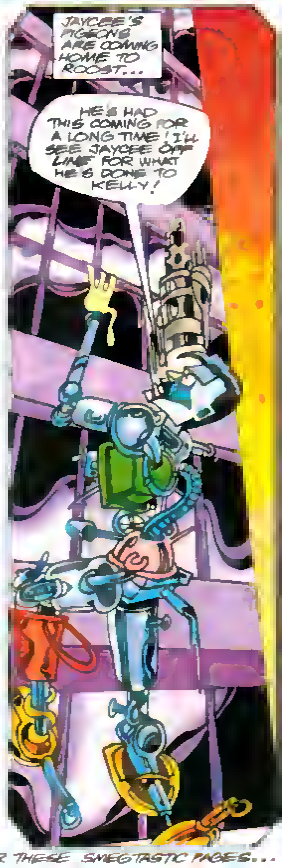
Make sure you tell them which issue of the RED DWARF SMEGAZINE you would like your annual subscription to start with. Oh, and don't forget to mention that Elvis sent you!





HAS JAYCEE FINALLY FOUND HAPPINESS & WILL IT LAST? FIND OUT RIGHT AFTER THESE SMEGTASTIC PAGES...

YOU'RE SURE TO BE TONGUE TIED IF YOU WIN A NIGHT OUT WITH THE CAT!

1st Prize:

A day out for 2 with Danny John-Jules PLUS - a set of Red Dwarf 1 videos, a Red Dwarf Omnibus (signed by Rob Grant and Doug Naylor), a Duane Dibbley T-shirt, a Red Dwarf Talking Book and a complete set of the Red Dwarf Smegazines!

2 Runners-up Prizes:

All the above, apart from Danny himself!

WHO IS TABBY RANKS?

One of Danny John-Jules's many personas on the upcoming video to accompany tha singla of Tongua Tied, of course! Ha has evan givan his name to ona of tha mixes of the song - hare's the full list of mixes to look out for on the various formats...

7" and cassette singla: (a) Tongue Tied; (b) Red Dwarf Theme
12" single: (a) 1. Tongue Tied (Meeow Mix), 2. Tongue Tied; (b) 1. Tongue Tied (Tabby Ranks Mix), 2. Tongua Tied (Kateoka Mix)
CD singla: 1. Tongue Tied, 2. Tongue Tied (Kateoka Mix), 3. Tongua Tied (Tabby Ranks Mix), 4. Tongue Tied (Meeow Mix), 5. Tongua Tied (Paws Mix), 6. Tongue Tied (Pussy Mix), 7. Tongua Tied (Instrumantal).

COMPETITION RULES. Employees of Fleetway Editions and EMI may not enter. The closing date is 14th December 1993 and entries received after that date will not be considered. The judges decision is final, no correspondence will be entered into. Winners will be notified shortly after the closing date, a list of winners will be published in a future issue of the Red Dwarf Smegazine

Denny John-Jules's new single is ebout to hit the shops end to celebrate the fact, the Red Dwerf Smegazine has linked up with EMI to leunch the most smeg-tastic Red Dwarf competition of all time - not only can you win e whole pile of febulous Red Dwerf goodies, but you can ectually win e fentastic dey out for yourself end e friend with the Cat himself... Danny John-Jules!

To enter the competition, you will need to answer two very musical Red Dwerf general knowledge questions, the first of which is:

What was the name of the pop band Dave Lister used to be a member of?

The second question can be found on the sleeve of Danny's Tongue Tied single. You also heve to collect both of the speciel TABBY TOKENS before you send in your entry - token number two is on this page, but token number one is on or with the single.

When you've got both tokens end the answers to both quastions, put everything into an anvelope with your name, eddress and a daytima telephone number and send it to:

TONGUE TIED!
Red Dwarf Smegazine
Fleetway Editions
25-31 Tavistock Place
London WC1H 9SU
(Closing date: 14th December 1993)

ME²

Our examination of Red Dwarf's inaugural series concludes with a double helping of Rimmer...

When Red Dwarf first went into the studios at BBC Manchester, *Me²* didn't exist at all. It was originally planned that *Confidence and Paranoia* would be the last episode, but after a BBC strike disrupted production, the writers suggested a new story to finish off the series. They discarded one of the middle episodes, which was about Rimmer trying to steal bits of Lister to build a new body for himself, and wrote *Me²*.

In *Me²*, Rimmer thinks he's found his ideal friend - himself! His second hologram, created at the end of the fifth episode, joins the first Rimmer hologram and they get on like a house on fire. They move out of Lister's quarters and set up home in the bunk room next door. Writers Rob Grant and Doug Naylor liked this new script much better, but Producer Paul Jackson took one look at it and knew it would be difficult to film.

"When we handed the script in, Paul, I remember, went spare," says Rob Grant. "He said, 'look, you can only have two scenes with him playing against himself' and we said, 'we can't do the story with just two scenes'. He said, 'look, how are you supposed to play this in front of the audience?' We didn't much care at the time, but I think we cut out a couple of the scenes with him together and got it down to three... I think, for instance, when we had the first scene when they were loading up Rimmer's things into boxes, both the Rimmers were in that originally so we had to get rid of one of them, and he just popped his head in at the end or something."

Rimmer is of course delighted to be able to live with his ideal companion. The other Rimmer has all the same interests, the same goals and understands him. However, each Rimmer wants to be that bit better than his partner. When the two Rimmers exercise in their quarters, they scorn each other if one stops while the other is still leaping up and down.

The sequence was filmed using split screen, so Chris Barrie had to exercise in one half of the screen as Rimmer, then run round the other side and do it all over again: "It was quite exhausting," says Chris, "but I'd rehearsed it thoroughly and Ed [Bye, the Director] knew what the cameras were doing, and we executed that scene really quickly."

"This is certainly one of Chris's great strengths," comments Rob Grant. "I think he plays against those split screen things very very well; he's got a great sense of timing when it comes to that. He does all kind of neat little tricks, like he does interplay between himself, and then goes and does it on the other side."

Chris explains it was all done by the clever use of monitors: "I think they put a monitor up around the cameras so I could see basically what I was doing. So for the dialogue my eye-line was with the monitor there, so we did him first, sprang up and down, then me again. I watched it recently and I was quite impressed with the way it all worked. It was a joy to see it all come off."

"I do think when they're both exercising it's very funny," comments Doug Naylor.

"Very hard to do," adds Rob. "And Chris, who was in great condition really, was absolutely jiggered after eight takes of that."

> **"It's really bad news sometimes, suffering for the special effects."**

But Craig Charles describes living with two Rimmers as "Hell!" Playing Lister meant he had to appear in several scenes with both Rimmers, but that's quite difficult when you can only see one of them. "There's one scene when you can actually see me leaning to get within the edge of camera so the other Rimmer can come in," says Craig. "I'm leaning and looking one way all the time, but I should have been moving my head between the conversations. And I did that, moved my head between the conversations on one take, but as with all technical stuff, I got to the edge of frame at one stage, so they used the take where I wasn't. It's really bad news sometimes, suffering for the special effects. Performances sometimes go out of the window because the special effect worked in one scene and, because they're so complicated and difficult, you go with the special effect."

For Rimmer, the novelty of living with himself soon wears off. He begins to be irritated by his own habits and niggling foibles. They start to row and the first Rimmer moves back in with Lister.

But the row continues later when the second Rimmer

The trouble with having two Rimmers on board Red Dwarf is that neither of them are likely to get any sleep, despite the nifty pyjamas!

joins his other self in the cinema. He looks around at the rows of empty seats and decides to sit directly in front of the first Rimmer. The first Rimmer, who now can't see the cartoon, gets up and sits in the seat directly in front of the other Rimmer. The two Rimmers continue doing this until they run out of seats.

"It's just what two petty-minded guys would do to one another," explains Doug. "It's just so childish and so, so hard to shoot. And we had all sorts of problems with things like cinema seats because you could sey a hologram hovers just minutely above a chair, but then how do you get a cinema seat down?"

The cartoon they are watching in the cinema is *Mugs Murphy*. This was to be Lister's favourite cartoon character and it was made especially for the show, even though it is only glimpsed in the episode. Originally, *Mugs Murphy* was going to become a semi-regular in Red Dwarf. "We thought if we could get a decent cartoon character it would be interesting for maybe he comes to life or something in the future," explains Rob. "We didn't want to use any contemporary stuff, we didn't want to use Wilma Flintstone and that kind of thing, we wanted to create our own icons. We didn't want to be using Marilyn Monroe, we wanted to be using Chelsea Brown - who you've never seen - and things like that. But in the end, sometimes you've just got to have that shorthand of using something people know."

The cinema scene is where Lister finally decides he has had enough of Rimmer arguing with himself and that one of them has to go. This gives Lister the chance to find out the truth about Gazpacho Soup.

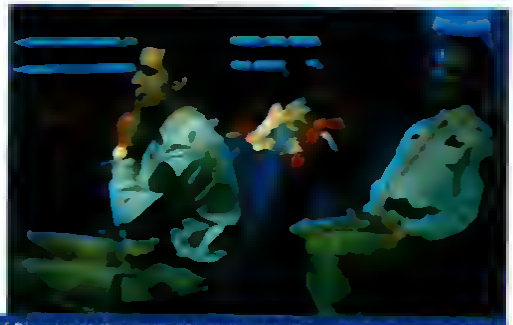
'Gazpacho Soup' were Rimmer's last words, recorded for posterity in his death video. When Lister discovers the video

"The idea of the episode was to make the audience feel sorry for Rimmer."

tape among Rimmer's things, he cannot resist watching it. It shows Rimmer's death among the final moments of the crew as they are wiped out by a lethal radiation leak. The explosion was created by Peter Wragg's special effects team, but they were squeezed for time and it wasn't as spectacular as it might have been. "Effects sequences tend to be a bit more complicated, I mean they can use up time," explains Peter. "Obviously what directors want to do is try and get all the other stuff done first, but invariably time eats away at the other things and you've got five minutes left to do the effects sequences in, or something like that. I agree, it wasn't particularly spectacular, it was what we could achieve there and then."

A wave of Cadmium II explodes over Rimmer, and as he is thrown backwards by the blast, he gasps 'Gazpacho Soup'. "It was an air mortar and we had Chris [Barrie] on a jerk wire," says Peter Wragg. "So we jerked Chris back at the seme time as we fired a load of glitter and dust out of the air mortar."

While the original hologram Rimmer is in the Drive Room, waiting for to be turned off, Lister asks him about his last words. Rimmer confesses to Lister that the greatest night of his life was being invited to



PHOTOS: ELITTA

Who is that smeg head in front of Rimmer at the cinema? - at least Holly can see the funny side!

the Captain's table where he was served Gazpacho Soup. But he committed the ultimate social gaffe by telling the waiter to take away the soup (which is *supposed* to be served cold) and bring it back hot.

The idea for this came from a real life experience. "It actually happened to us, I think," says Rob. "We were working at Thames TV very early on, and we went in the Thames board room and they brought the soup in and it was cold. Something in the back of my head said 'oh, there's this soup that you're supposed to have cold, and this is supposed to be it'. I remember clocking it then. I didn't actually send it back!"

Rimmer puts his whole dead-end career and dead-end life down to that one moment which made the Captain regard him as a fool. "The idea of that episode was to make the audience feel sorry for Rimmer," explains Doug. "It was the start really of us beginning to give him three dimensions. The idea was there was this key incident in his life that really really screwed him up."

"And in the end it wasn't really anything, because he's screwed up himself," adds Rob.

Rob Grant and Doug Naylor see *Me²* as one of the successes of the first series. They were able to approach the episode afresh, having already seen the earlier ones in rehearsal, it gives an unprecedented depth to Rimmer's character, and it's a strong idea.

"It's one of my favourite shows," says Rob. "I think the story sort of goes a bit in the middle, but the idea I think's great - would you get on with yourself, if you met yourself?"

"I also do think it's an interesting idea," agrees Doug. "It's not about 'would you get on with yourself?' It's 'you wouldn't get on with yourself', because you have all the seme irritating habits that when you perceive them, when you're able to look at yourself, you'd be appalled. Because you'd think 'I'm so much better than that, am I really that small-minded, that petty, that idiotic?' - especially writ-large with Rimmer. One of the key scenes was 'what time shall we get up in the morning?' and where they constantly top one another so it'll be earlier and earlier and earlier, so they would hardly be going to bed."

Me² ends with the other Rimmer being turned off, leaving the Rimmer who has confessed all to Lister, still aboard Red Dwarf as the first series came to an end. But it wasn't the end of Red Dwarf, the BBC commissioned a second series even before the first was transmitted.

Overall, the first series of Red Dwarf is set to become more popular now with the release of the videos than it was at the time. With hindsight, some things didn't work too well, some of the storylines are a bit weak compared to later episodes, and the grey cardboard sets are a particular complaint of Rob Grant and Doug Naylor. Yet there's no denying it's funny, there are some unmissible moments, and it shaped the way the series developed.

"The choice we made at the beginning was a brave choice and sometimes we forget it," seys Doug. "The choice is we could have gone for big star actors, and with big star actors they would have seid 'we're not doing it in this stupid grey set' and that would have given voice to that whole complaint. It would have been fixed and much better, a far far better series, but probably they wouldn't have been around for series two or series three.

"And casting it the way we did, we knew... I mean in Craig's case he was 21, hardly just been born! Obviously, there's going to be lots of things he's going to learn and Chris had never really done a sustained character, but because of that they've all kind of grown up together on Red Dwarf and now we've reaped the benefits of it. It's probably now been far more successful than it would have been if we'd have cast it with the big star-name actors that we could have done."

JANE KILLICK

JUDGE DEATH SNATCHES CONTROL OF TOP COMIC!

ALIEN SUPERFIEND Judge Death has seized control of THE COMPLETE JUDGE DREDD!

*The dimension-jumping **DEATHBRINGER** invaded the top value title just as the latest sizzling edition, **ISSUE 21**, was being sent to the presses.*

*The mighty murderous **MONSTER** forced staff to replace a law-abiding Judge Dredd cover with this **CHILLING** portrait by Dean Ormston (see left)!*

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*'**LIESSS**, all liesss!' was the killer's only comment when questioned.*

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GRANT NAYLOR

ON RED DWARF VI

When Red Dwarf V ended its first run in March '92, few people expected such a long delay before the screening of Red Dwarf VI. There are two reasons for the postponement: 1. Rob Grant and Doug Naylor's work schedule - it would be an understatement to call it hectic - meant that filming took place a few months later than usual, allowing for a Spring '93 showing at the earliest; and 2. BBC2's reluctance to broadcast one of its most popular programmes in an off peak season caused them to hold back the series until the Autumn when it will potentially reach a far larger audience. It's been quite a long wait, but - as Chris Howarth and Steve Lyons found out when they spoke to the show's creators, Rob Grant and Doug Naylor - it will have been well worth it...

When Red Dwarf VI finally blasts its way back onto our television screens on October 7th there will be a number of changes in evidence, foremost among these will be the absence of Red Dwarf itself. "The problem with Red Dwarf was that you felt they were very 'hands off' in terms of running the ship and you didn't have supply problems to speak of, and so their everyday life was very mundane," Rob Grant explains, justifying the omission of the spaceship. "It was more how to kill them than how to survive, which is much more interesting. In Series 6 they are actually in serious trouble all the time and there are serious food shortages, it's much better."

> Craig was very upset that he was the only human being and he wasn't getting laid

A consequence of losing Red Dwarf has been the loss of one of the series' regular characters - namely Holly, the ship's erratic computer - but, as Rob reveals, there was much more to the decision to drop the character. "A lot of fans said we should get off the pot and poop over Holly; she kind of hung around in the fifth series and we never really got around to exploiting her. In Series 6, they've all got their roles, the Cat drives and Lister..." Rob pauses to think for a moment, "... has his assigned tasks."

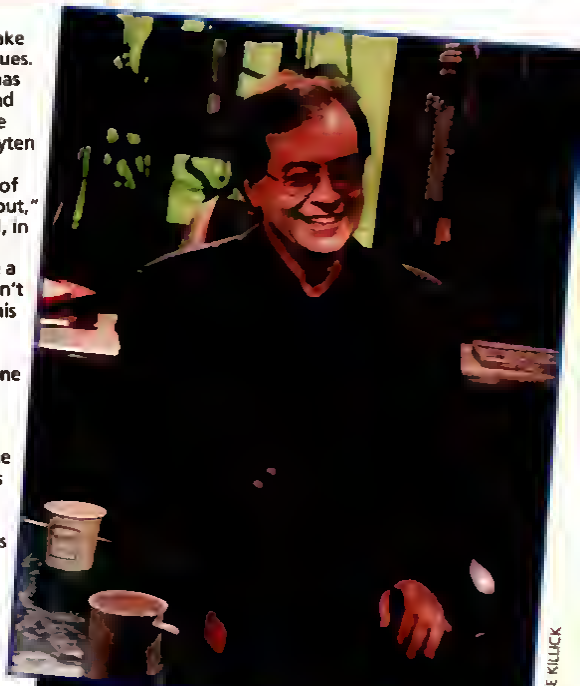
One character who has benefited from Holly's absence is the Cat. "We felt that the two characters were suffering because the balance wasn't right and we made a conscious effort to make more of the Cat," Rob continues. "I feel that the part of Holly has been split between the Cat and Kryten in that the Cat gets the dumb end of the stuff and Kryten gets the hi-tech end."

"Also, Danny was a big fan of just doing a line and getting out," Doug Naylor elaborates, "and, in that Cat way, didn't want to become involved and become a member of the team. We didn't want to go down that road this time, we want to have him properly involved where he doesn't just come in, do the one line and get out. I think because of that it's helped enormously."

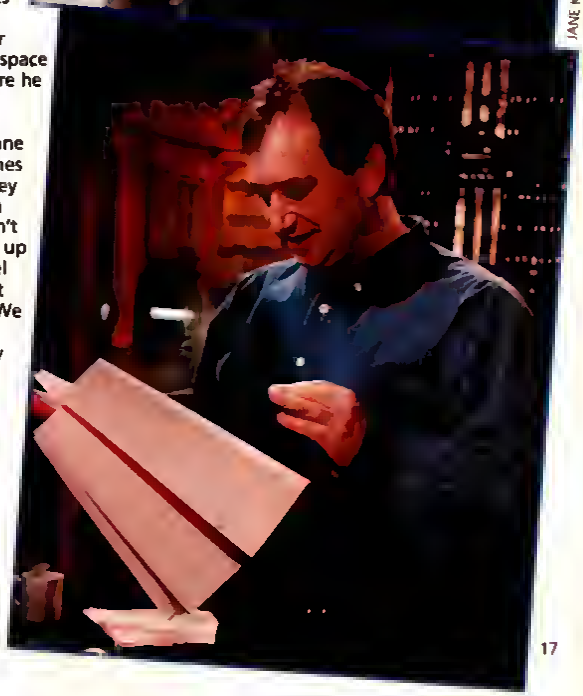
As previously reported in the Smegazine, Red Dwarf VI sees the reappearance of one of the most popular characters ever to appear in the series, as Danny John-Jules once again dons his anorak to become Duane Dibbley.

"I adore him," Rob admits. "It was one of our intentions at the start of writing Series 6 to have the Cat encounter some kind of space problem where he constantly becomes his alter-ego Duane Dibbley in times of stress and trouble, so they were all trying to keep him calm so that Duane wouldn't go around screwing things up - pulling the steering wheel off things. But we found it got in the way of stories. We were desperate to bring Duane back, and we finally found a way." The good news is that this is not necessarily the last we've seen of the feline's uncool persona. "I would still like the Cat to drift into Duane," says Rob.

Duane Dibbley is not the only old face to make an appearance in Series 6.



JANE KILLICK



A rare pair of photographs indeed, as Rob Grant (top) and Doug Naylor are pictured here separately during the making of Red Dwarf VI!

C. P. Grogan also returns as Lister's true love Kristine Kochanski in the series opener *Psirens*. Of course, anyone who couldn't resist the temptation to read that episode's script in *Primordial Soup* (the Red Dwarf script book that was released way back in April!) will already know the circumstances of said return, but how many of you spotted the in-joke reference to the ill-fated American pilot episode? (Ah, the sweet sound of a freshly unzipped anorak - I love it!)

The use of old characters and enemies has long been a favourite among the makers of TV science fiction programmes, as any fan of *Doctor Who* will testify, but what prompted Rob and Doug to follow this particular trend?

"It's something I like in *Star Trek: the Next Gen* when they refer to old stories and bring characters back," explains Rob. "As a fan I like that stuff, but as a writer you feel like it's shorthand and it's cheating because you're not thinking of a new idea. But having said that, the characters do come through different routes and they're not quite the same. And we've sort of packed all the sequel stuff into one show, into *Emohawk*, where the Polymorph comes back."

Arguably, Rob and Doug created a rod for their own backs when they created a universe devoid of alien life. Not surprisingly, as a consequence, Red Dwarf VI not only sees the Starbug crew up against more Genetically Engineered Life Forms in the aforementioned *Psirens* and *Emohawk*, but the episodes Gunmen *of the Apocalypse* and *Rimmer World* feature the latest in a long line of Simulants to pose a problem or two for the guys.

The episodes of the series run into each other along the lines of a serial - the quest for Red Dwarf obviously being the prime linking factor. "We've always avoided that in the past," admits Doug Naylor, "because it meant that you had to choose the order of the shows before you recorded them. You'd never know what your best show was and you want to start with your best, but - because we nearly always choose the wrong show first - we thought that the worst thing that could happen is that the worst one goes out. And the reaction to *Holoship* was that that was certainly the case, so we thought 'oh, what the hell, we'll just go for it'."

Some reviewers of Red Dwarf V were of the opinion that the dramatic elements had been increased at the expense of the comedy, however what we've seen of series 6 suggests that the balance has been restored. Doug Naylor agrees: "We made a definite decision because of series 5 - not because we didn't like it, but because it was more of a drama-based series. Certainly, the reaction to 6 so far has been very good in terms of people thinking it's the funniest series. True or not, time will tell."

> It's always been a bit of a bone of contention that Rimmer was a coward even though he was basically undamageable

Rob is less modest on the subject. "I certainly think it's the funniest series," he asserts. One thing both Rob and Doug are extremely pleased about are the special effects in the new series. "They've taken a quantum leap," enthuses Rob, inadvertantly plugging yet another US telefantasy series.

"The model shots are better than ever," adds Doug. "They've used a new camera for a start, but also we've done a lot of Starbug shots on blue screen, you're then able to lay Starbug over the other shots. It's a combination of Peter Wragg, obviously doing the model shots again, and Graeme Hutchings making them up with the blue matte stuff, and so with the real fire and gas geysers and everything else, the model shots are just..."

"The starfields are much better as well, we've got coloured nebulae," Rob interrupts, so we may never know just *how* good Doug thinks the model shots are.

The Cat's increased involvement in the proceedings was mentioned earlier, but he isn't the only character to undergo a degree of development. The changes to Rimmer are quite substantial - literally - as the hologram acquires a solid body. The body is introduced in the episode *Legion* to enable Rimmer to take part in a meal using revolving anti-matter chopsticks, and the intention thereafter was to have him switch back and forth between his soft and hard light forms - the latter being a bigger drain on Starbug's power supply. But, as Doug discovered: "You had a whole new area for Rimmer to go in - we found hard light more fun." Rimmer can now taste and feel. "It's the pain that's quite interesting," says Doug, "he can be hurt."

Rob too believes the new version of Rimmer to be an improvement. "We felt that it helped the cowardly side of his nature if the danger he was in was more physical," he explains. "It's always been a bit of a bone of contention that he was a coward even though he was basically undamageable."

Lister, of course, remains the same curry-eating slob he always was, but according to Rob Grant, Craig Charles was not entirely happy with the status quo. "In series 5, Chris got oiled and got to go to bed with Jane Horrocks and Craig was very upset that he was the only human being and he wasn't getting laid."

"He said 'I haven't even got a snog'!" adds Doug.

As you'll discover, Craig gets three snogs in the new series and also gets married (again), but he almost got more than he bargained for. "We were actually toying with the idea of

OLIVER UPTON

JANE HILLICK

ABOVE The SFX on Red Dwarf get better and better This is Peter Tyler shooting the Starbug in space
BELOW OPPOSITE The Boys from the Dwarf prepare to take on the Gunmen of the Apocalypse!

writing an episode where they find a culture that's trapped in Cyberspace; they go in to speak to them and two of the Cyberspace inhabitants come out and kidnap Lister and Rimmer's bodies," says Rob

Doug takes up the story "We were trying to organise it so you'd have a man and a woman who are lovers in their bodies and there'd be a big snog scene between Chris and Craig We were gonna say to Craig 'hey, you wanted snogs' "

Sadly, it was decided that this particular story wouldn't work "I think Chris would have cut his lips off first," shrugs Rob

At the time Series 6 was being filmed, rumours were circulating about the BBC requesting a seventh episode or even a Christmas special, but this was never the case What the BBC did want however, was a documentary based on the making of the series Unfortunately, for a number of reasons, the programme was never made - although it has only been postponed *not* cancelled

To prepare you for the imminent broadcast of Red Dwarf VI and to whet your appetites that bit further, here is a run down of the six episodes about to hit our screens

1. PSIRENS

As if to compensate for the absence of Holly, the series opener features a bevy of 'lovely ladies' including C. P Grogan, Jenny Agutter and Anita Dobson (as Captain Tau - this is the in-joke to do with Red Dwarf USA, by the way, Tau is the name of the Captain in the American pilot) The crew awake after some 200 years in suspended animation to face the Psirens, deadly creatures who lure innocent space-farers to their deaths with a lethal combination of telepathic manipulation and scanty clothing

2. LEGION

Supplies on Starbug are low The water has been recycled so many times, it's beginning to taste like Dutch lager Docking at a disused space station to re-supply, the crew come face to face with Legion (Nigel Williams), a mysterious genius with phenomenal powers. Will he join them in their quest, or does he have some sinister purpose of his own?

3. GUNMEN OF THE APOCALYPSE

Some of the episode was filmed in the replica Wild West town of Laredo So, you may ask, what is a Western town doing in the depths of space? Well, who said it is? Denis Lill plays the main badguy as a drunken sheriff Kryten prepares for a showdown with those metaphorical desperados, the Apocalypse Boys. Jennifer Calvert also appears as Loretta

4. EMOHAWK - POLYMORPH II

When they crash land in a zone inhabited by Genetically Engineered Life Forms, the crew are forced to trade for replacement engine parts with the fearsome and stomach-churningly ugly Kinatowi. But the tribe are interested in only one trade Lister must marry the chief's daughter!

5. RIMMERWORLD

When the crew are trapped aboard a ship on the brink of disintegration, Rimmer abandons his crewmates in a weasley attempt to save his own worthless hide, and leaps into the only remaining escape pod, blissfully unaware that he won't see another human face for the next 600 years .

6. OUT OF TIME

The crew of the Starbug encounter a rather unlovely bunch of space travellers - themselves fifteen years into the future When they receive an SOS call from their counterparts, they must decide whether they should go to their aid and risk discovering their destinies. Or are some things best left unknown...?

GRANT & NAYLOR: BROUGHT TO BOOK

With the release date for the third Red Dwarf book, *The Last Human*, fast approaching, Steve Lyons and Chris Howarth also took their opportunity to ask writers Rob Grant and Doug Naylor how things were going...

"Actually," Rob confesses, "It's hard to say because, of all the genres, a novel is the one you really *have* to plan and you really have to know where you're going It's hard keeping a thirty-minute episode in your head, never mind a whole novel wall, I find it hard! So it's the planning stage which is the hardest; you feel like you're doing no work at all when you're planning, but it *is* the hardest part."

Although most of that planning has obviously been done now, the guys don't want to give away much of the plotline of their latest epic just yet. "We might tell you we're going to put something in and then we cut it," explains Doug "A week before we handed in the proofs for the first novel, *Thanks for the Memory* was in it," Rob adds, "and it all got cut."

One of the first jobs for the writers is to pick up the plot threads left hanging at the end of the second novel, *Better Than Life* As Rob explains, however: "Our aim is that people can pick up the third book and still enjoy it without really missing anything Obviously, there are always going to be people who've read them all, but the idea is to try and make it as self-contained as possible "

Those people who have read the story so far will recall that an aged Dave Lister has been left living a bizarre reverse life on an other-dimensional, backwards-running earth, where he is shortly to be partnered by the newly resurrected Kristine Kochanski. The third book, according to Doug, "does actually start the day after". So, would it be too much, we wonder, if we asked for a hint as to whether Kochanski would be sticking around for any length of time? Actually: "It would, yes!" confirms Doug, with a laugh.

As the continuity of the novels drifts further and further away from that of the TV show, it seems less and less likely that Rob and Doug would be able to use any ideas from the show at all. "It's about a 60-40 mix of new stuff to old," says Doug - in fact, roughly the same sort of ratio that was apparent both in *Better Than Life* and in *Infinity Welcomes Careful Drivers* "When we first started out," Rob explains, "we wondered if people would get really angry that they weren't just getting transcripts of the TV shows in sequence But we thought, well, that's not what we're interested in doing anyway " Obviously, they made the right choice, as evidenced by the International best-selling status of the first two novels

So how do they decide which episodes to adapt? "There are always ideas that, though we really try to cram them into half an hour, they're really worth a lot more," says Rob. "*Better Than Life* particularly, and that kind of thing - so when we're thinking of TV ideas now, naturally novel ideas come up as well, and in the novel we'll do one thing, but for the TV show we'll do a more straightforward, cheaper version."

The new book should be hitting the shelves at the end of October; Penguin are obviously rushing it straight into the shops to tie in with the television screening of Series 6. Perhaps the best news for many people is that we poorer fans will not be left hanging on for a paperback for a year, as with *Better Than Life* Although Penguin do plan again to publish both hardback and paperback versions of *The Last Human*, these will be released simultaneously.

HOLLY GRAMS

Dear Smeggies,
Congratulations on the superb new look Smegazine much, much better I love Jane Killick's dissection of the first RD series, Lister the God and, of course, News from the Dwarf And thanks for having so much coverage of Red Dwarf VI - it looks set to be the slickest series of all
My main question is - considering that Red Dwarf I is now out on video (and is somehow even better than when it was first on TV) and that RD VI is due on TV soon, do you plan to hold another excellent Readers Survey? I'm sure the results would be very different this time around!
James Roberts, Guernsey

We certainly do, James The Red Dwarf Smega-Survey is coming and we'll be asking you about everything Red Dwarfish, with questions covering not just the 6 series, but also the novels, the Smegazine and all the other merchandise spawned by the show

Dear (insert witty RD euphemism here),
G'day from Australia Enclosed is a picture of my son at 5 hours old, after looking through Infinity Welcomes Careful Drivers' he has decided to have a kip His name is David Marwede (naturally named after your hero and mine) Okay, so I admit the photo has been staged, but young David has been a fan since constantly listening to my endless viewings of the show whilst he was 'In Utero' Now, I would like to see someone beat that - who else other than a mad Australian would take a camera into a maternity wing to take a photo of his son with a book for a magazine Deserves a prize I reckon At least for cockiness
Thomas Marwede,
Bundoora, Australia

5 hours old, eh? The youngest Red Dwarf fan? Sounds unbeatable to me, but what do I know I thought we'd finished with this little competition a while ago As for a prize, well I reckon that living in Australia you're already doing pretty well, Thomas I mean, we give you Red Dwarf to watch and you give us Neighbours, Prisoner Cell Block H, Home and Away, Young Doctors the list goes on What do you want - blood?

MARTYN FRENCH IS AN ASPIRING CARTOONIST FROM BRIDGWATER AND THIS IS ONE OF HIS ASPIRING CARTOONS

Dear Holly,
Some smeggies may be wondering which member of the studio audience at Psirens lent Andy Bull [the warm-up juggler!] 'a homemade Mr Flibble' Well, it was me! Andy made some comments about Mr Flibble which rather embarrassed me when he was showered with bits of apple because Andy was talking while eating and juggling an apple at the same time This led Andy to say 'Mr Flibble says he's been sticky before!' You can buy Mr Flibbles, so I won't take the credit for him. He was made by the Catlow sisters (the 3 Bears) For more info, join the fan club!
Cover me in maple syrup and send Chris Barrie round,
Lisa Hewkins A.C.E., Hadfield.

And you were embarrassed about Mr Flibble getting sticky, eh, Lisa? Just in case anyone's feeling a little confused at this point, I should explain that Kev F Sutherland referred to this incident in his report on the filming of Psirens a few issues back He didn't manage to identify the mysterious Mr Flibble supplier Well, now he knows.

Dear sir,
Thank you for the invitation at the top of page 39 in Vol 2 No 3 of the Red Dwarf "Smegazine" (ugh!) re The Great Red Dwarf Debate, but I never write to fan magazines on any subject whatsoever Apart from this, Mr Steve Lyons said everything there was to say anyway in his 'Old Defence'
In addition, 'The Junior Encyclopedia of Space' was phrased incorrectly - Rob and Doug may have invented the term "smeggies", but the implication that they invented the term "smeg head" is quite wrong That endearing phrase and variations such as "smeg face" and "smeg sandwiches" have buzzed around since the 1970s and were probably dredged out of some grammar school kid's dictionary and into his gob via the usual vulgar teenage lad's imagination
Eric Critchley B.Ed ,
Formby

All right, Eric, if you never write to fan magazines, then just what was that jumble of words above - your shopping list? Anyway, onto the derivation of "smeg head", you may well be right, but the fact remains that Rob Grant and Doug Naylor claim that the term was 'invented' independently by them in all innocence as a generic term of abuse for their TV show Now, whether you believe them or not is up to you!

Dear RDS,
Please excuse me if I am the 100th person to write in and tell you this, but did you know that it would appear that Peter David - in his *Star Trek The Next Generation* book 'Imzadi' - pays a little tribute to Red Dwarf?? If you look to page 52, line 13, you will witness the phrase "to learn how to play the smegging thing" It may be that I have lead a sheltered life but I think it's the first time I have seen "smegging" uttered outside the realms of Red Dwarf It's certainly the first time I have seen it in a *ST TNG* novel and I have read almost all of them What do you think?
Louise Montague, Grimsby

Peter might have got the word from a 1970s grammar school according to Eric Critchley's letter above, but no he is in fact a big Red Dwarf fan I met Peter David at a Glasgow comic convention last year, Louise, and he was very keen to have his name added to the Red Dwarf Smegazine mailing list So I think it's safe to say that he was paying his little tribute to the show here, especially since I happen to know that he has also included two characters called Rimmer and Lister in cameo roles in a comic he used to write called X-FACTOR

Dear Holly-Grams,
I just had to send you this picture of our son P J who is 2 As they say - like father, like son! Our son is an adamant fan of yours and we do not go a day without watching one episode of yours from our videos This picture was taken on holiday - as we couldn't watch the videos, he had to settle for reading your magazine!
Louise Crawford, Portsmouth.

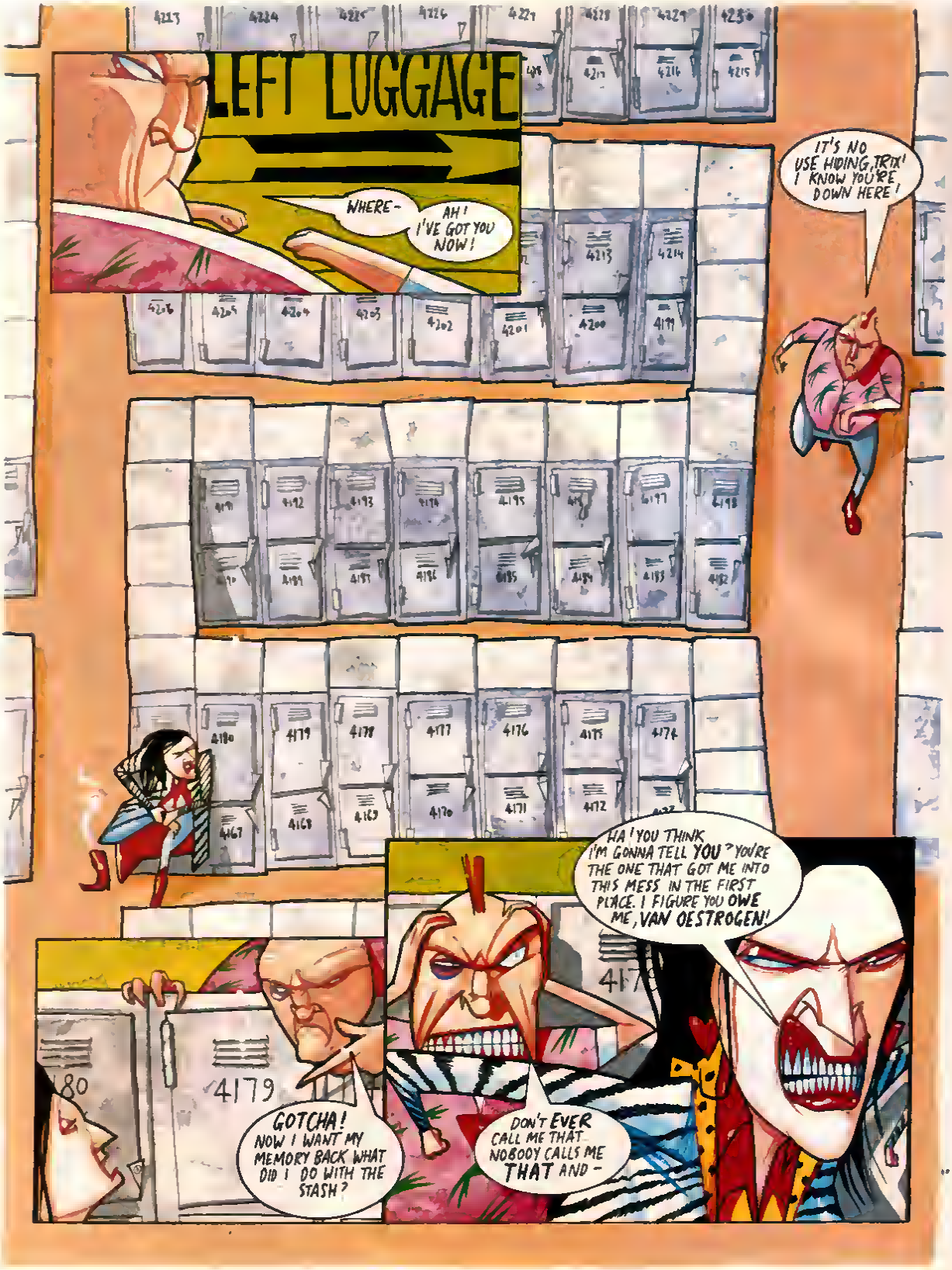
By now you'll have realised that P J has been beaten to the title of 'Youngest Red Dwarf Fan' due to the marginally contrived efforts of Thomas Marwede and his antics with a camera and a Red Dwarf novel in a maternity wing somewhere in Australia However, I think I can safely award the title of 'Youngest Red Dwarf fan on the Toilet' to P J, an honour you and he can be justly proud of!

HOLLY-GRAMS
Red Dwarf Smegazine
Fleetway Editions
25-31 Tavistock Place
London WC1H 9SU

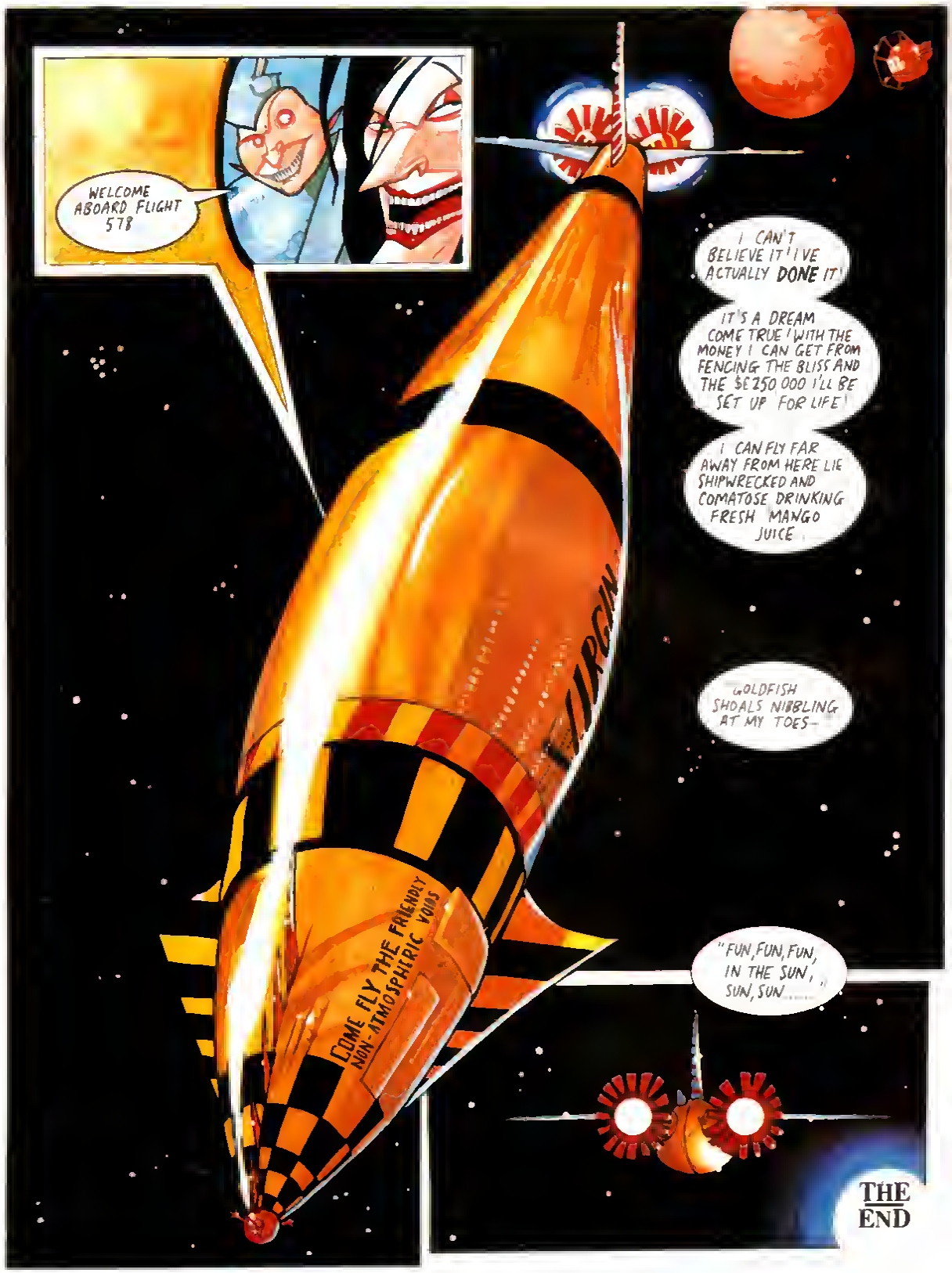
••• SCRIPT: Pat KELLENER & James HILL ••• ART: David LYTTLETON ••• LETTERS: James OTIS •••

GET HER!
TRIXIE!
WHAP
SORRY PAL, SHE'S MY DATE...
MOVE! OUTTA MY WAY! COMING THROUGH!
DID YOU SEE THAT?
WHAT, THOSE HEAVILY ARMED MAFIA GOONS CHASING THAT WOMAN? NOPE
OH GOOD. THAT'S A RELIEF. FANCY A COFFEE?
HELLO. CAN YOU DIRECT ME TO LEFT LUGGAGE? I'VE LOST MY...
OOOF!
CLUNK
OUT OF MY WAY, YOU OVERGROWN BUMBAG!
AAAAGH! STUPID 'DROID!!
WARNING! OOOAGH! SOILED LAUNDRY COMPARTMENT BREACHED...
KLICK

STRETCH
BOING
GET OFF.
STOP PULLING!
THEY'LL BE SEEING DOUBLE WHEN THEY WAKE UP- DOUBLE D CUP! HUR! HUR! I GOT A MILLION OF 'EM.
WHERE'D SHE GET TO? A-HA!
I'VE GOT YOU NOW, LABOUCHE.
THIS IS WHAT I LIKE ABOUT BEING ON THE MAFIA PAY ROLL. ALL THE DECAFF YOU CAN DRINK, GREAT PENSION PLAN, NO AGGRO...
HEY, WATCH IT! I NEARLY SPILLED-
MUSCAFÉ - BLEND 157
BLUP
BUMP
THE COFFEEEEEEEEE!!
SPLASH
DOOF
SHIFT!


LEFT LUGGAGE
WHERE-
AH! I'VE GOT YOU NOW!
IT'S NO USE HIDING, TRIX! I KNOW YOU'RE DOWN HERE!
GOTCHA! NOW I WANT MY MEMORY BACK WHAT DID I DO WITH THE STASH?
DON'T EVER CALL ME THAT- NOBODY CALLS ME THAT AND -
HA! YOU THINK I'M GONNA TELL YOU? YOU'RE THE ONE THAT GOT ME INTO THIS MESS IN THE FIRST PLACE. I FIGURE YOU OWE ME, VAN OESTROGEN!

CLONG
OOF!
HEY! WHAT'S GOING ON OUT THERE? KEEP THE NOISE DOWN, SOME OF US ARE TRYING TO SLEEP IN HERE!
ER.. GEE SORRY MISTER.
LISTER. DAVE LISTER. ER, CALL ME DAVE
SORRY DAVE DOMESTIC DISPUTE MONEY, YOU KNOW TELL MY BOYFRIEND SORRY WHEN HE COMES ROUND LOOK, SEE YA GOTTA GO THINGS TO DO
4567 4568 4569
THIS IS IT!
4568
4569
CHOON
4543
4541
YES!
IT'S ALL HERE THANKS DUTCH, ONLY YOU COULD HAVE COME UP WITH THE OLD HIDE-IT-IN-THE-LEFT-LUGGAGE-LOCKER PLOY!
NEW LIFE OFF WORLD — HERE I COME!
SHAMPOO
LAST CALL FOR PASSENGERS ON FLIGHT 578 TO NEPTUNE
THEY'LL BE LOOKING FOR ME, NOW! LET'S SEE WHAT THAT LISTER'S PASSPORT SAYS
EMILY BERKENSTEIN?! WELL BEGGARS CAN'T BE CHOOSERS


WELCOME ABOARD FLIGHT 578
I CAN'T BELIEVE IT! I'VE ACTUALLY DONE IT!
IT'S A DREAM COME TRUE! WITH THE MONEY I CAN GET FROM FENCING THE BLISS AND THE $E250 000 I'LL BE SET UP FOR LIFE!
I CAN FLY FAR AWAY FROM HERE LIE SHIPWRECKED AND COMATOSE DRINKING FRESH MANGO JUICE
GOLDFISH SHOALS NIBBLING AT MY TOES—
"FUN, FUN, FUN, IN THE SUN, SUN, SUN....."
COME FLY THE FRIENDLY NON-ATMOSPHERIC VOYS
THE END

DENIS LILL

(GUNMEN OF THE APOCALYPSE)

Denis Lill is a familiar name to many television viewers; over the past twenty years or so he has appeared in a multitude of series, from *Blackadder* to *Doctor Who* to *Mapp and Lucia*. In Red Dwarf VI he meets up with the Boys from the Dwarf, playing the play of a crazed simulant who pits them against the computer-generated 'Gunmen of the Apocalypse'. The Smegazine's Steve Lyons and Chris Howarth met up with him near his home in the beautiful countryside of Somerset to discuss the role that resulted in his being dubbed 'Denis the Menace' by Craig Charles!

"It was a dual role," Denis explains. "This bionic warrior and his mates had been created for a war that never took place, and although a lot of us had been created, most had been recalled and destroyed - except for us! We spend our time cruising the universe looking for people worthy of our mettle, and we infect the Starbug computer with a virus called the 'Armageddon Virus', so all their navigational systems close down. The only way they can get rid of it is for Kryten to actually cast it out, and the rest of them plug into Kryten so they can share his dreams. They end up in a Wild West town, where they find themselves confronted by the Apocalypse Gang, of which I'm the leader."

© BBC

> "I've spent the last couple of days being a corpse by a river bank"

In this second persona, Denis plays a Wild Western version of Death, riding into battle on a horse and spitting tobacco (actually chewed licorice) between lines. These sequences were filmed on location, in Laredo... "which is a little Western street, constructed in a field, and it was absolutely magic." For Denis, it was this whole aspect of the role which appealed to him. "I can't think of anything I would like to do as much as a Western," he enthuses. "As a kid, during the fifties - I was born and brought up in New Zealand - I was going off to the local flea-pit to see whatever was showing and, nine times out of ten, they were Westerns. I can remember people like Roy Rogers and Gene Autrey, but they never satisfied my own sort of personal ideals as far as cowboys were concerned. Then, when I came over here, I saw Clint Eastwood, and I thought 'that's what it should all be like'!"

Denis is no stranger either to the telefantasy genre. "I've done a couple of episodes of *Doctor Who*, which I'm constantly being phoned up about because they're being released on

video at the moment. The first one I did was called *Image of the Fendahl*. Tom Baker was the Doctor in that and I played a mad scientist who'd conjured up some sort of nameless demon from the deep, and eventually fell victim to it. In the second one, *The Awakening*, I played this nutter called Sir George Hutchinson, who leapt round in Royalist uniform on a horse. I also did a series called *The Survivors* for the BBC, which was actually quite exciting at the time, we got terribly excited by the sheer potential of the idea. I played a Welsh guy and after that I was

> **"I can't think of anything I would like to do as much as a Western."**

offered Welsh speaking parts, I got scripts in Welsh all the time."

The Survivors was a mid-seventies fantasy series, the creation of Terry Nation, who was also the man behind *Blake's 7* and the Daleks. Denis recalls: "When the Head of Series, a chap called Rodney Marsh, was first given the idea, he said 'No, no, it's awfully depressing! Ninety percent of the world's population wiped out by dread diseases? It's too depressing, but I suppose we can go with it, you just can't have any studio time.' So the first series was shot partly in the studio and partly on location, and the second and third were all shot out on location. We sort of pioneered OB techniques, we used to lay out miles of cables over fields, stuff like that. And we got up early in the morning, we climbed on a horse and we went to work." Denis laughs and adds his opinion that such a routine constitutes: "The correct way to earn a living!

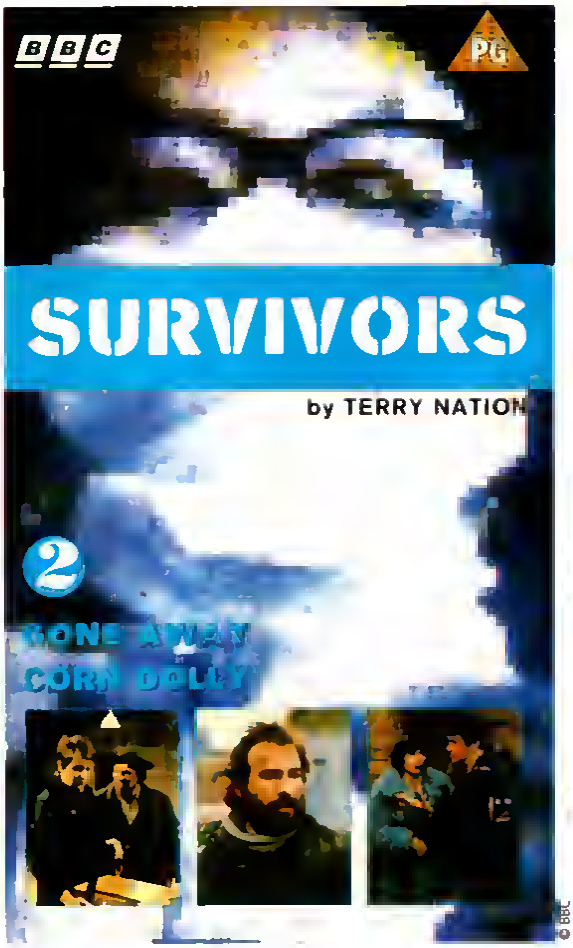
"I think we were all a bit disapointed with the way it went, though. They were employing different writers for virtually every episode and each writer would have his own little bandwagon to push out. As a regular, you found you were just acting as a feed to the guest stars - though one or two episodes did feature storylines which concentrated on the regulars, which was good. There was one about rabies I remember, which was particularly exciting. It involved chases on horseback and shooting and... well, it was a Western really."

As with *Doctor Who*, the early episodes of *The Survivors* are now available on video, so Denis has had a considerable amount of exposure recently. "Really, it's just journalists phoning up and asking me about the history behind it - you know, what was it like working with Tom Baker and how did we feel about the idea behind *The Survivors*, were we excited by the prospect of it? And frankly, at the time, we weren't at all worried about that sort of thing. It was just another job and we just went ahead and did it."

Perhaps Denis's best known character is a far more recent one - that of Alan, Rodney Trotter's father-in-law in the tremendously popular comedy series, *Only Fools and Horses*. "I get more recognition out of just one appearance in *Fools and Horses* than I ever did before - just because most people watch it, I suppose. When I first moved down here [to Somerset] I used to wander into my local pub without any sort of recognition whatsoever, they just knew me as Denis, nobody ever asked what I did or anything like that. The *Fools and Horses* came out and suddenly they realised who I was and what I did. I'm glad to say it doesn't make to much difference to them." Denis doesn't know if he'll be asked to return to his role in *Only Fools and Horses*, however. "I don't know whether it's coming back at all," he admits. "John Sullivan has gone off to produce *Fresh Fields* and David Jason is certainly very busy, so I don't think he'll come back for another series, but what they may do is just trot out the odd Christmas special from time to time. Whether I'll feature in it or not I don't know, but I'll be very interested to see what happens with the little boy, Damien!"

In any case, Denis's time is about to be occupied by his latest comedy role in none other than Rob Grant and Doug Naylor's new series *The 10%ers*. "I just got a call from my agent to say that Rob and Doug were looking for someone to play the part of the chauffeur, Murray. They were holding auditions, so I went along, read for them, and then was recalled to read again with various people who were going to be playing opposite me. And I got it, I'm glad to say." *The 10%ers* first aired as the premier show in Carlton TV's Comedy Playhouse slot, although a full series has now been commissioned and will begin filming in January. Denis and the rest of the cast were always quite sure that the format would be successful. "It was very positive, the whole feeling. It became even more positive at the press viewing, they showed the whole of *The 10%ers* and little excerpts from about four of the others, and some of the others were really pretty dire. But it took an awful long time for them to make up their minds!" Denis hasn't heard too much about the forthcoming series yet... "I presume Rob and Doug have locked themselves away somewhere frantically scribbling," he guesses, "because they've got a Red Dwarf book to get out as well, haven't they?"

It was at *The 10%ers* press showing that Denis's Red Dwarf role was first mooted. "I collared Rob and Doug during the showing and they just happened to let drop that they were doing a Western episode for Red Dwarf. I said I would kill to do a Western, so that was it!" At the time, Denis had never even seen the show, although he is now quite familiar with it after viewing the recent series 5 repeats. "When I knew I was doing an episode of it, I thought I'd better find out what it's all about. Of course I'm hooked now, I think it's absolutely wonderful."



© BBC

OLIVER UPTON

Coming into a long-running series like Red Dwarf, with an established posse of actors, must be quite odd for a guest star, though. "It's a bit strange in a way, but I do know how it feels from working in other things like that," confirms Denis. "You feel like you're intruding in this well established family. I mean, they work so closely together these guys, they've got such a good banter going between them - it's a bit difficult to sort of muscle in on that. But then, when one is established as a running character in a series and you get people coming in doing bits, you know exactly how they feel. I always go out of my way to say 'hi, my name's Denis Lill, welcome aboard' and it does make a difference. And they were very nice and very welcoming on Red Dwarf."

Having had a fair mix of regular roles and guest appearances, Denis can see advantages and disadvantages to both. "Obviously, if you're a regular in a series, it's regular employment and regular money and regular exposure, but with a guest appearance, usually the character is rather well written. They can be slightly off-the-wall characters, so you've got something really strong to go for that may not necessarily be possible to maintain for a full series."

He does admit to a preference for television work over theatre. "I prefer the hours, I prefer the money and also if I'm going to live in Somerset, I have to say to myself, well it's virtually impossible logistically to work in theatre, because the travelling would be enormous! The money's not all that good in the theatre anyway, and after a few weeks I get bored. You're stuck in a rut for nine months or a year, trotting out the same performance night after night after night, and it can get pretty damn boring really. So now I concentrate on television and maybe the odd movie that pops up from time to time."

Denis has been working more or less exclusively in TV for something like ten years now. Prior to that, he spent some time in the National Theatre. "It was while I was doing an episode of *Crossroads* of all things, that I got the word I was to audition for Olivier at the National Theatre. Having recovered from shitting myself at the thought of actually auditioning for Olivier, I did it and got it and stayed there for about eighteen months."

Acting, however, was not his first career. "I was in the Air Force for seven years in New Zealand and it was while I was there that I started doing amateur dramatics. I then left the Air Force, discharged on the grounds of being psychologically incompatible with the service - I'm proud to say! - and became an actor. I toured New Zealand with a quartet of players and made enough money doing voice-overs for radio plays and things like that." Then, in 1967, Denis decided to return to his parents' country of origin. "I went from New Zealand to sixties London - it was just incredible, but I took to it like a duck to water. My first job over here was as an ASM (Assistant Stage Manager), which is one of the lower forms of theatrical life, at the Pheonix Theatre in Leicester. Two of the actors were sacked during the course of my stay there, so they needed an actor fast. I had my Equity card by then and I knew the lines and the moves, so I was sort of upgraded from ASM to actor." To re-use an old cliché, Denis has never looked back since.

> **We got up early in the morning, climbed on a horse and we went to work... The correct way to earn a living!**

And looking forward? "Well, at the moment I'm doing *Inspector Alleyn* for the BBC and I've spent the last couple of days being a corpse by a river bank. Then I'm doing a new comedy series called *Outside Edge* for Central. I'm playing a character called Dennis, who seems to spend most of his time trying to look up ladies' skirts. I've told everybody that if they catch me trying to look up their wives' skirts, I'm practising! And then, hopefully, my agent will find me something to fill in the gap until I start *The 10%ers*."

In general, Denis certainly has a preference for quality comedy. "I like the funny stuff very much," he insists. "It's much more rewarding to work in, as long as it's well written." And Denis's busy career has left him with little time to dwell on any outstanding ambitions. "Well, apart from the ambition to play in a big feature Western!" he smiles. "I don't mind really, I mean as a jobbing actor, you just go for things. I haven't really dared to hold out any ambitions - certainly in the present climate - but, hopefully sometime, someone will say 'Denis Lill's a good comedy man, we'll give him his own series' - that'd be nice. We'll just have to wait and see."

Denis would be more happy to make a return to *Red Dwarf* if the opportunity arose, however he admits that he'd far rather reprise his cowboy Death role than its simulant other half. "I'd like them to revisit Laredo," he declares, "and if they wrote one that was feature length, that'd be even better! The trouble is, they [the writers] are so limited by these half hour episodes - but they're very clever, the way they get around it."

Gunmen of the Apocalypse represents a unique landmark in *Red Dwarf* history, as it forms part one of what turns out to be a two-part story (of a fashion). The simulant ship makes a return appearance the following week in *Rimmer World*. Contrary to reports in certain fan magazines, Denis does not feature in the second episode, although one of his simulant colleagues does (played by Liz Hickling, one of Denis's co-stars in *The 10%ers*). "They go back to the spaceship to get food, I think, and they find she's still alive, still desperately blasting away at everybody." Still, if the episode's tumultuous reception from fans at the Dimension Jump '93 convention in Manchester is anything to go by, we wouldn't be too surprised if a proper sequel to *Gunmen of the Apocalypse* materialised in *Red Dwarf VII*.

NEXT MONTH JENNY AGUTTER SPEAKS TO THE SMEGAZINE ABOUT HER ROLE AS KRYTEN'S CREATOR IN PSIRENS

THE JUNIOR ENCYCLOPEDIA OF SPACE

You asked us the Cat's real name. We told you. You asked us Lister's age. We told you. You asked us about the 15 certificate on *Backwards*. Er. It must be time for another Junior Encyclopedia of Space!

WHY IN THE 'RED DWARF COMPANION' IS KOCHANSKI'S CHRISTIAN NAME SPELT WITH A 'C'? (various questioners)
Okay, we all know that in the books they make a pretty big point of calling Lister's true love 'Kristine', aka 'KK', but this didn't get a mention in the TV series. In fact, if you look at the script (don't tell me you don't have the 'Red Dwarf Omnibus'!), you'll see that Rob Grant and Doug Naylor originally christened her 'Christine'. Even if you don't have the Omnibus, take a look at the disk Lister puts on at the end of *Confidence and Paranoia* - it is that of C. Z. Kochanski, so Bruce Dessau hasn't necessarily made an error here. However, it is commonly held that the 'C' on the disk is itself a mistake, in which case - sorry, Bruce...

WHY DOES THE BACKWARDS VIDEO HAVE A 15 RATING? (Rich Humphrey)
Red Dwarf is usually shown after the 9pm watershed, because despite some gimboids' opinions, it is *not* a kids show. The *Backwards* video includes the *Polymorph* episode, which includes that infamous scene with a groinal socket attachment and a pair of boxer shorts. As the warning at the beginning of the episode suggests, it's not for the young or the faint hearted.

IN THE SMEGAZINE (VOLUME 2, NUMBER 1) THERE IS A PICTURE FROM SERIES 6. WHERE HAS RIMMER'S 'H' SIGN GONE? (D. Selby)
I think you'll find it is actually there, but the camera hasn't picked it up very well. Taking set photographs with a normal camera set-up is quite difficult because of the type of lighting needed for the recording and, since Rimmer's 'H' is quite glittery, the light catching it could have the unfortunate effect of apparently making it disappear. Not the best news for our intrepid photographer on this occasion!

WHY DOESN'T THE SMEGAZINE SELL BINDERS FOR US TO KEEP OUR COPIES IN? (various questioners)
Volume one issues actually fit quite nicely into those A4 plastic pockets, which can themselves be kept in any A4 binder. However, there certainly has been a call for proper customised binders since the Smegazine inexplicably became wider by some 1.5cm. The good news is that negotiations are going on right now that should see binders appearing soon.

IN MAROONED RIMMER SMELLS THE CAMPHOR WOOD BURNING, BUT IN TIMESLICES WHEN HE IS ALIVE, HE REALISES HE CAN SMELL AGAIN. SO CAN HOLOGRAMS SMELL? (Chris Tomkins)
In the first Red Dwarf novel all the dead guys learn from the ship psychiatrist and the booklet on coping with death, that they are no longer real people, but computer simulations who only think that they are thinking. In other words, a hologram may think he can smell, think and taste, but actually being able to do it is a totally different matter.

WHEN RIMMER BORROWS LISTER'S BODY HE BECOMES ECSTATIC ABOUT BEING ABLE TO TASTE AND TOUCH AGAIN, BUT HE DID THIS WITH THE FRIED EGG CHILLI CHUTNEY SANDWICH IN THANKS FOR THE MEMORY. CAN HOLOGRAMS TASTE? (Bill Purla, Darren Moore)
In the first Red Dwarf novel all the dead guys learn from the... hey, haven't we been here before?

LISTER SAYS HE HAD NO PARENTS IN THE LAST DAY, BUT ALSO THAT HIS DAD DIED IN BETTER THAN LIFE. SO WHAT IS HIS PARENTAL SITUATION? (various questioners)
Well, we can certainly see who hasn't been reading their back issues! As we've said before... Lister was born at an unknown time and left in a box under a pool table in Liverpool. He was adopted and his step dad taught him to (sort of) play the guitar before dying when Lister was aged six. It seems that after this his (step-) grandmother took over.

I'VE HEARD PARALLEL UNIVERSE WAS ORIGINALLY UNTITLED. WHEN DID IT GET ITS NAME? (Diane Hinton)
Parallel Universe had the working title *Parallel Universe*, which is what it was listed as in The Radio Times. It was broadcast untitled because the opening of that episode was a break from the norm of that series (i.e. there was no Holly message and additional). The big red titles that the other episodes enjoyed were reinstated for the video release of Series 2.

JUNIOR ENCYCLOPEDIA UPDATE

Back in issue 4 of the Red Dwarf Smegazine, D. Allott asked what happened to the picture of Rimmer on the toilet as painted by Kryten in the episode of the same name. Now, some of you didn't believe we knew where it was, so here's the smegging proof...
It's in the safe hands of Red Dwarf set designer, Mel Bibby!

WILL THE SMEGAZINE BE PRINTING ANY MORE POSTERS? (various questioners)
Almost Certainly. (That was an easy one!)

WHY DID CAMILLE NOT APPEAR AS KOCHANSKI FOR LISTER? (Stuart Kearney)
Pleasure GELFs represent 'perfection' in their onlookers eyes. For Lister, who by Series 4 (in *DNA*) claims to have been dumped by Kochanski, Camille takes on a different image of perfection. For one thing, Camille actually showed interest in him!

MAXINE LEHMANN

For more facts from Max, write to

THE JUNIOR
ENCYCLOPEDIA OF SPACE
Red Dwarf Smegazine
25-31 Tavistock Place
London WC1H 9SU

THE REMARKABLE RED DWARF DATA BANK

Q Can you tell me which episode of *Doctor Who* the Master first appeared in, and who played the Doctor at the time? (Malcolm Peters, Nottingham)
A Easy-peasy! I think i'm going to lat the fur of my anorak show a little, and give you the full answer... Jon Pertwee took over as the Third Doctor in 1970 and, after his first year in the hot seat, Producer Barry Letts and Script Editor Terrance Dicks decided they needed a Professor Moriarty to fight against the Doctor's Sherlock Holmes. So, for *Terror of the Autons*, Robert Holmes wrote the Master in for what would be the first of many appearances. The late Roger Delgado played him in that debut story, as well as *The Mind of Evil*, *The Claws of Axos*, *Colony in Space*, *The Daemons*, *The Sea Devils*, *The Time Monster* and *Frontier in Space*. After Delgado's untimely death in a car crash it seemed as though the character was gone for good, but he returned, played by Peter Pratt under tons of make-up, in *The Deadly Assassin*. Towards the end of Tom Baker's years on the programme, Producer John Nathen-Turner decided to bring the Doctor's nemesis back, with Geofrey Beevers (similarly made-up) playing him in The Keeper of Traken, at least until the end of that story when Anthony Ainley assumed the role. Ainley's portrayal was more deliberately styled on Delgado's original and his tenure was long-lived, too, as he went on to appear in *Logopolis*, *Castrovalva*, *Time-Flight*, *The King's Demon*, *The Five Doctors*, *Planet of Fire* (with a cameo appearance in the subsequent story, *The Caves of Androzani*), *The Mark of the Rani*, *Trial of a Time-Lord* and, finally, the last Doctor Who story to date, *Survival*...

Q Please could you settle something that has been bugging me for ages? There was a programme on TV ages ago, that was sort of like *The Crystal Maze* in space. The contestants had to solve problems to get to an area known as the 'Vortex'. The one other thing I can remember is that there was a green pot plant that grunted a lot who was the King of the planet, and that someone had to translate what he said. Help!!!!! (Debbie Milne, Aberdeen)
A. Fear not! And calm yourself, aspidistra lovers! The series that is plaguing your memory ran on BBC2 for a few series under the name of *The Adventure Game*, wherein a team of three celebrities arrived in a spaceship and had to solve a series of mind-bending puzzles to get from room to room, than onto the said Vortex to catch the shuttle home. The place was run by several dragons (who took on human forms so they didn't scare the contestants - oh, and it probably saved a few bob on a tight effects budget), who looked suspiciously like the Foamasi, from the *Doctor Who* story, *The Leisure Hive*! The green pot plant was the uncle, who simply felt more comfortable as an aspidistra than as a human, and you're right... the aspidistra growled!

Q I recently rented the film *Labyrinth* because a fellow Cat-fan told me Danny John-Jules was in it. I saw a load of muppets, but no Danny! What happened? Cutting room floor time?
A. Not in the slightest - he's there, but he's only *heard* and not seen. Look for the sequence where Jennifer Connelly gets lost in the woods and is confronted by the creatures with the flame-coloured fur. Listen carefully, and you'll hear a familiar voice singing in the production number that follows.

Q My mum insists that there was a programme on in the 60's where everyone lived in rooms like a honeycomb, and their lives centred round some machine, but when it stops suddenly, they all go mad. I've never heard of it, any ideas? (John Bentley, Lowestoft)
A: Yes, indeedy! Your mum's not going mad, she's just remembering one of the creepiest pieces of TV sci-fi during the 1960's. It was called *The Machine Stops*, and was based upon a short story by E.M. Forster (yes, him! The guy who wrote *Howard's End*). It was shown in October 1966, with a repeat the following year. Yvonne Mitchell played Vashti, a mother desperately trying to control her son, Kuno, and his wild desire to see the surface of their world, with both of them part of a society that exists underground. It was a very Edwardian outlook on the future, but gripping nonetheless. It was part of the *Out Of The Unknown* anthology series, and the episode still exists in the BBC Film Vaults, so who knows... there's a chance it might be shown again one day.

ADRIAN RIGELSFORD

Your telefantasy questions can at last be answered by

The Remarkable
Red Dwarf Data Bank
Fleetway Editions
25-31 Tavistock Place
London WC1H 9SU

DIMENSION JUMP '93

The Official Red Dwarf Fan Club organised this year's gathering of a couple of hundred fans at a hotel in Manchester back in July. The convention started off with the only major disaster of the weekend - the hired out video equipment packed up. Despite the gallant efforts of the organisers, it wasn't until late on Saturday that someone arrived to fix it.

Fortunately, all was not lost - the main hall was packed on Friday night for a slide-show teaser of Red Dwarf VI presented by the Smegazine's Jane Killick (I'm told I was very good!) and for those who wanted to stay up until the wee small hours, the silly improvisation game *Whose Dwarf is it Anyway?* kept people entertained.

However, all this paled into insignificance on Saturday with the arrival of Norman Lovett. The man who was the face of Red Dwarf's computer Holly for two years arrived on the convention stage and announced "I went to buy some light bulbs this morning .." These words were not the first sign of madness, but the opening of his stand-up comedy routine. His peculiar brand of observation humour left the audience in stitches. He was then bombarded with questions from the floor, mostly about his TV show *I Lovett*, which everyone was sad to hear won't be getting a second series.

Norman was genuinely surprised that his version of Holly was so fondly remembered by Red Dwarf fans. He thought that he might be asked to sign three or four autographs over the weekend, but in fact the autograph queue stretched further than the length of the hall. This just about left time for Joe Nazzaro (writer of the upcoming *Making of Red Dwarf VI* book) to whet everyone's appetite for the new series even further with more slides and even video snippets.

The evening's entertainment was provided by a masquerade and disco. There were quite a few fancy dress entrants, from the easy-to-assemble 'Night Watchman' Holly, made from an old Monster Munch cardboard box, scarf and flat cap, to the Talkie Toaster which was an achievement in construction. It was great to see so many people enter the spirit of the competition and just dress up just for the hell of it. The funniest entrant was Camille, who had covered herself in a green sheet to become the Hector Blob. She not only couldn't walk in the costume, see couldn't see either, and had to be guided by directions shouted out from the audience! The eventual winner was the giant Talkie Toaster, hotly pursued by two runners-up. Rimmer, who embodied his series 2 character exactly and the hilarious Hector Blob.

More guests arrived on Sunday. Writers and Creators of Red Dwarf, Rob Grant and Doug Naylor, turned up in the morning armed with some very valuable video tapes. The first of these was *Red Dwarf - The Smeg-ups*, some out-takes especially put together for the event. This was worth the entrance fee alone and included everything from 'what not to do with a chicken' to 'how to entertain an audience by forgetting

LONG TIME NO SEE: Norman Lovett chats about old times with Red Dwarf creators, Doug Naylor and Rob Grant (ABOVE), while Danny John-Jules has a sneaky try at playing Kryten (BELOW)!

your lines'. Then, after two days of teasers and discussions about Red Dwarf VI, Rob and Doug allowed the assembled masses to see a preview of their favourite episode, *Gunmen of the Apocalypse*. The atmosphere was electric.

After facing a long queue of autograph hunters, Rob and Doug disappeared to be interviewed at great length by various magazine, newspaper and radio people. It's a shame that having made the journey to Manchester, they faced hours of interviewing and weren't able to stay around and enjoy the convention for longer. Rob Grant probably would have stayed longer if it hadn't been for Doug Naylor jumping up and down in the foyer insisting they were going to miss the train if they stayed one second longer!

By this time, all eyes were on Danny John-Jules who had arrived the previous night, after braving a four hundred mile car journey from Somerset, where he was in the middle of recording *Maid Marian*. After a good night's kip, he took the stand to answer questions about playing a cat for six years, before wading through the obligatory autograph queue.

Later, in the hotel foyer, Danny was re-united with Norman Lovett, whom he hadn't seen since making the second series of Red Dwarf. Norman immediately produced a microphone and recorded the moment for posterity, and for the Radio 5 programme he was compiling about the convention. After the interview, they were dragged off to play 'I'm gonna beat you little fishy', a game in which two people race a paper fish along the hotel floor by fanning a *TV Quick* behind it. Norman won the contest, leaving Danny whacking the floor with his *TV Quick* and getting nowhere.

The three day event was rounded off with the Red Dwarf auction in which everything from photographs to genuine Red Dwarf props were sold off for the convention charity, Amnesty International. A legitimate Kryten mask raised £185 after Danny John-Jules demonstrated what it was for by putting it on his head! Almost as expensive was the genuine Mr Flibble puppet as used in *Quarantine* which went for £180. A determined collector also snapped up a prop from Red Dwarf VI's *Gunmen of the Apocalypse* - a 'Wanted' poster signed by the cast fetched £160. Danny added to the entertainment of the event by playing the demo of his excellent new record, *Tongue Tied*. He then auctioned off the tape for £60.

All in all, it was a great weekend, better organised than last year and just as fun. The guests made the event extra special and were more than willing to take part, but the real stars of the weekend were the fans without whom the hotel would have seemed a little empty. The chance to meet people with similar interests is one of the best things about conventions, and Dimension Jump '93 was no exception. The hotel staff were also friendly and the prices were reasonable. I had a fantastic time, they can book me up for next year.

WORDS & PICTURES BY JANE KILLICK

***ANYONE FOR TOAST?** The Toaster won the fancy dress competition, but the 'Back to Reality Gang' were some of the gallant runners-up*

***I'M GONNA BEAT YOU LITTLE FISHIE!** Norman and Danny slug it out in the fishiest contest ever!*

WITHIN EARSHOT

Norman Lovett takes a sideways look at the Red Dwarf fan phenomenon...

For visitors to Dimension Jump '93, one of the more unusual sights was that of former Red Dwarf computer Holly, alias comedian Norman Lovett, lurking around the hotel's reception area with a tape recorder and microphone. Five years after his departure from the cult sci-fi show, Norman has found an unusual way of returning to it by putting together a radio show spotlighting fans of the series.

"It's just something I decided to do," he seys, casually. "I did an interview on Radio Scotland one morning and I just found I'm a natural at doing radio; I'm able to talk and I'm not nervous about it. So I rang up Robert Noakes - who used to be Rab Noakes, the folk singer - and asked him if I could meet up with him and do a radio show. He was interested, so he sent Alan along - he's a young producer - and I got on really well with him, we like the same sort of comedy and stuff. I had some ideas for doing a show and he liked the idea of this one... I want to look at things that are a bit odd. I was going to do the Royal Highland Show and there was a sheep counting competition somewhere, but I missed that."

Meeting the fans of Red Dwarf was a novel experience for Norman - Dimension Jump '93 was his first convention of any kind. "The only fans I've met before are just the ones that come up to you, so I thought 'let's go and have a look at them all'!" The experience hasn't offered up any surprises, though. "They're what I expected really," he laughs. "Some that look like Lister - well, a lot that look like Lister - who obviously don't wear pyjamas and fold them up and make their beds in the morning!"

Despite his irreverent approach, Norman isn't out to offend anyone. "Red Dwarf people will like this," he assures us, "but I want to appeal to those who think these people are nutcases and fanatics, as well! So I've had a bit of fun, but I haven't sent it up. I mean, I'm cheeky in my own way, but I hate it when someone is *really* sercastic and nasty about people. I have made jokes like 'do you think a lot of Red Dwarf fans are from sad homes and have been beaten as children?', but it's all light-hearted. I mean, the seme applies to me as a comedian."

Suddenly remembering that his words are being recorded, Norman starts guiltily and asks: "What did I say? I haven't put anyone down have I?" Assured that he hasn't, and that all his nasty comments about *[censored]* will be edited out anyway, Norman begins to relax again. "I love these things!" he enthuses, looking down at his own equipment - no giggles at the back, please, he's talking about a broadcast standard tape recorder supplied by Radio S, the station he is putting his Red Dwarf item together for.

"I've filled up half a tape now," he notes and, having worked out the time remaining to him, he adds worriedly, "Danny's going to need more than that, isn't he?" Norman has spent the day talking to various fans of the series, as well as fellow convention guests Rob Grant and Doug Naylor, Red Dwarf's creators. Still on his hit list is Danny John-Jules. "The way I'm going, I'm going to go over half an hour. I think a lot of it's okay, but I think Alan's going to edit it. I'm leaving it to him, I'm not even taking part."

The show will be broadcast on Radio S, as a one-off episode in an ongoing series. "*Earshot* it's called, it's on on Tuesday nights at ten past ten, and I've never heard it," Norman admits, but he doesn't see this as a problem. "Well, to me it doesn't matter - I'm only going to do it my way and that's it! No matter what the programme, I can't shape myself to talk like a presenter's supposed to talk or whatever, because I want to be myself." Norman isn't sure when the programme is likely to go out, but with publishing deadlines being a lot longer than their radio equivalents, it could well be on before this issue hits the shops. Still, we can always hope for a repeat!

STEVE LYONS AND CHRIS HOWARTH

"Do you think a lot of Red Dwarf fans are from sad homes and have been beaten as children?"

RED DWARF SERIES 1 - ON VIDEO

Byte One: THE END
Byte Two: CONFIDENCE AND PARANOIA
(BBC Video - £10.99 each)

Well now, that didn't take too long, did it?! BBC Enterprises finally caught up to one of their many varying release dates, and much to the surprise of those who thought it would never happen, the first series of Red Dwarf hit the shelves on two tapes, during July and August.

So, was it worth the long wait? Well, opinions may vary, but I certainly think so. The covers are a bit disappointing, but with the ridiculously small selection of photographs available from any that were taken during those hallowed days of 1988, it is perhaps excusable that BBC Video chose to opt for artwork sleeves instead. It does make the new releases look a little out of synch with the others though, and you can't help wondering how the hologramatic Rimmer managed to tie that rope around his waist anyway!

But what, you ask, about the episodes themselves? Well, BBC Video are making much ado about the fact that *The End* has never been repeated or released before - and so they should, too. For many fans, this is a delightful opportunity at last to discover the roots of the series. It's quite a strange experience to watch Lister and Rimmer, during the first half of the episode, as they go about their normal, everyday lives, blissfully unaware of that impending radiation leak. Very soon, of course, the scene is set for the mayhem to follow - although you'll still be watching a very different programme to Red Dwarf V. Special effects are minimal, outside threats to the ship number zero, and characterisation is the name of the game - characterisation for that matter, between Lister and Rimmer alone. Cat has little to do, as does Norman Lovett's original Holly - and Kryten is still a gleam in Professor Mamet's eye.

Even so, the series offers several little glimpses of what is to come - quite literally, in fact, in the second episode *Future Echoes*. The images of the future seen therein lay down continuity threads that stretch as far as 'Parallel Universe', ten episodes later. We also get to see Lister's twin sons, Jim and Bexley, for the first and only time, so who could say fairer than that?

It's been stated in this very magazine that *Future Echoes* is "undeniably the best of the first six episodes", but this is a statement with which I would take issue. *Balance of Power* is the first of three stories which I consider to be better. In many ways, it is Rob Grant and Doug Naylor's concession to TV bosses who wanted more sit-com, less sci-fi - but it works! Lister and Rimmer's hate-motivated banter is never stronger - or funnier - than in this very character-based tale, and a rare glimpse of C. P. Grogan's Kochanski can't be bad either. And the ending will surprise you - although all is revealed at the start of the following episode, *Waiting for God*.

This is the first episode on 'Byte Two' and a far more serious show, yet it has its light side as well, particularly Rimmer's hopeless search for the alien Quagaars. Cat lovers will appreciate this one, it's perhaps the best spotlight our favourite feline has ever had... and we get to see another Cat person, a blind priest played by Noel Coleman. The secrets of the Cat Race are laid bare here, and fascinating they are too!

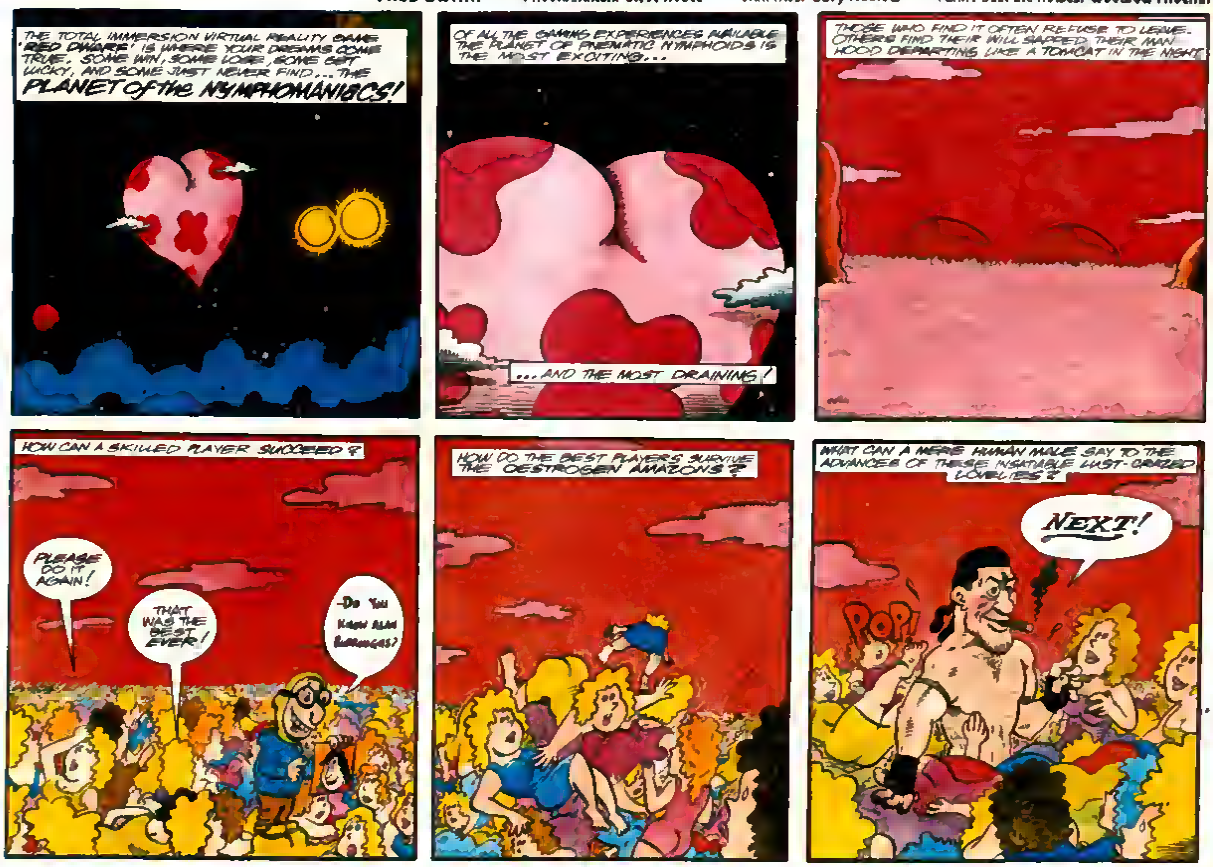
Then it's all change again for *Confidence and Paranoia*, boasting a weird and wacky sci-fi script that wouldn't have seemed out of place in series 3 or 4. The title characters, portrayed by Craig Ferguson and Lee Cornes, are actually solid hallucinations, created by Lister's radiation-affected mind. When it rains herring in the bunk room and the mayor of Warsaw spontaneously combusts, even Rimmer is able to work out something is amiss.

And finally, the episode which gets my vote for best of the series. *Me²* rounds off what BBC Video are now calling Red Dwarf 1 in excellent style. Just when Lister thinks that the hologramatic Kochanski is his, he ends up with a second Rimmer instead - but can Arnold J really be so obnoxious that he can't even stand himself? Probably!

All in all then, these two tapes provide a fascinating, entertaining and damn funny journey through the early lives of the Red Dwarf crew. It seems quite fashionable to run down the first series at the moment - but behind the low budgets and the drab sets, there's a great deal of sheer quality writing and acting. Highly recommended!

STEVE LYONS

CRED DWARF +++ PROGRAMMER: Steve NOBLE +++ GRAPHICS: Davy FRANCIS +++ FUNNY BEEPING NOISES: Woodrow PHOENIX



NEXT MONTH - 'CRED DWARF' GOES DOWN THE PAN WITH LISTER'S LOG!

TERRY FARRELL: CAT FOR A DAY

STAR TREK: DEEP SPACE NINE © PARAMOUNT

CHIC DONCHIN

If the old axiom is true, and cats really do land on their feet, then Terry Farrell landed very well indeed. Only a few months after playing the Cat in the now defunct American Red Dwarf 'pilot-promo', Terry was cast as one of the leads in the new *Star Trek* spin off, *Deep Space Nine*, a show that has recently hit British TV screens for the first time, albeit ones hooked up to a satellite dish or a cable network.

Terry plays Jadzia Dax, part of an alien race called the Trill who has been assigned to space station Deep Space Nine as the Federation Science Officer. The Trill are a conjoined species, consisting of a humanoid host and a wormlike symbiont that lives inside the host, making Dax as non-human as the Cat, despite Terry's humanoid appearance in both roles. While the *Star Trek* universe is considerably different to the weird and wacky worlds of Red Dwarf, the actress is still delighted with her new assignment on the 'final frontier'.

Terry Farrell's latest SF adventure came about in an extremely roundabout fashion. The original Red Dwarf USA pilot was filmed with actors Craig Bierko as Lister, Chris Elgeman as Rimmer, Tony-award winning stage actor Hinton Battle playing the Cat, British actress Janes Leeves in the role of Holly, and Robert Llewellyn reprising his already familiar portrayal of Kryten, but the NBC executives demanded a few changes. Rob Grant and Doug Naylor were brought in as Executive Producers and commissioned to shoot a 15-minute promotional reel as a teaser for the new show. Responding to network pressures, Rob and Doug re-cast Anthony Fusco as the new Rimmer, and Terry - who had just finished filming Hellraiser III - as the now-female Cat.

"I just did the promotional spot, because they had to replace the guy who played Cat in the pilot," she recalls. "It took place very fast, we didn't even have time to run lines or rehearse. It was just that suddenly we were there. It would have been nice if we had more time to rehearse." Terry also had little to check out her feline counterpart from the British version of Red Dwarf. "I never really saw it," she admits, "but they used parts of it in the promo. I had seen clips of [Danny], but that was all."

Ultimately, NBC canned the Red Dwarf pilot, but it wasn't long before Terry moved on to *Deep Space Nine*. Paramount were already in the process of casting for their new Star Trek series and, after auditioning what appeared to be half the actresses in Hollywood, they finally chose Terry for the role of Jadzia Dax. As one of the series' resident aliens, one of the most demanding aspects of the part is the complex make-up that has to be applied every morning. After numerous tests, the producers and make-up designer Michael Westmore decided on a complicated design of tiny spots running down the sides of her head and neck. Each spot is individually painted by Westmore and his team every morning - a process which has thankfully become shorter over time.

"It used to take almost three hours, because they didn't know the spots as well," Terry explains. "In the *Deep Space Nine* pilot, they were still trying to get them right and I had to go to Rick Berman [the Executive Producer] to make sure they were okay. He would say 'less here' or 'one more over here, make them a little bigger on this side'.

"Now the spots take about 15 minutes, the rest of my make-up takes 20 minutes, and my hair - which takes the longest - is 45 minutes. I have less time in make-up than I do in hair! Isn't that amazing?"

Having signed a long-term contract with *Deep Space Nine*, Terry Farrell will be exploring the far reaches of the universe for many years to come. As for her brief involvement with Red Dwarf, the actress expresses no regrets. "I never actually saw the pilot," she confesses, "but I've heard the English production values were so much better. It's hard to compare us shooting at the last minute to a show that's been on for five or six years."

JOE NAZZARO

CALAMITY FACTOR TEN SIR!...

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ENLIGHTENING WORDS

Chris Howarth and Steve Lyons speak to the man behind Red Dwarf's leading lights...

The BBC North Studios on Manchester's Oxford Road were home to the series during its first three years. Not surprisingly, then, many of the technicians who worked on those early shows were Manchester based. One such person was lighting director John Pomphrey, who also happens to be one of the few behind-the-scenes people to hold the distinction of having worked on every episode of the programme since its inception.

"There were three lighting directors in Manchester at the time and it came up as a name - Red Dwarf - nobody knew what it was," says John, recalling how he first found himself working on the series. "It was a lot luck really, the other two lighting directors had other jobs at the time, and the guy in charge said to me 'do you want to do it?' I knew absolutely nothing about it, but it was work so I said 'yeah, fine'. I went to London to meet the whole team - Rob and Doug, and Paul Jackson who was involved at the outset." John already knew Paul Jackson, as the two of them had worked together before on the follow-up series to *The Young Ones*, *Filthy Rich & Catflap*.

The job of lighting director is one which involves interaction with other members of the production crew responsible for the visual feel of a programme. "It's working with the designer, creating the environment and making it look right," John explains. "It's interpreting what Rob and Doug want, when they write it they've got an image in their minds which they want to see. Myself and the designer have got to put that image on screen, but we've got to put it in such a way that the artists can work within it and the viewers can see the artists deliver the lines and do the gags. In my case, I also have to fulfill the technical requirements of the system."

"The business of lighting is the relationship between the camera, the performer and the lamp."

In other words, he has to make sure the camera can see what's going on!

Clutching a copy of the script for the series 6 episode, *Legion*, John is happy to use it to illustrate his approach to his job. "I look for any problems [in the script] for a start. They [Grant and Naylor] write copious notes, they're very helpful." Turning the pages, he spots an example. "Here - 'Red electronic comet-like streak hurtling through space' - that tells you exactly what is needed. 'The cabin is flooded with red on impact...' I've got to look at that - I've written 'Visual Effects?' down there - and see if that's to be done by me flooding it with red light, or done post-production electronically." The decision is made after a consultation with special effects designer Peter Wragg. "It's cost effectiveness and ease - if you just want a low priced one, it's easier for me to do it, but we do work together.

"One year, they changed into animals and things *[DNA]* and I provided a lamp on cue. A big shaft of light came down and the guy changed into a hamster or something. In post-production they helped it by colouring it and doing some stuff round the edges. Sometimes it's easier to do in post-production - it's actually cheaper and quicker and as good an effect by doing it on the mixer electronically. And sometimes I just physically can't do it if we haven't got the space to get the lamp far enough back to get the effect we want."

Reading further into the script, John sees another of his own notes. "Here there's some business going on in the galley... '1+1 downstage' I've told myself - that's a head-to-head discussion downstage of the set - and I've

John Pomphrey chats idly with the Blob on the set of Camille.

instantly tried to guess how I will light it." He finds another example "I know this shot is going to be quite a long shot looking at the cockpit door. Looking through it I can guess where the camera's going to be, so I make sure the lights are in a suitable position so that you can see the faces and the people."

After reading a script and looking for any problems and pitfalls contained therein, John has the opportunity to discuss them at a planning meeting. "Sometimes it's as simple as 'is it day or is it night?' It's generally on the script, but sometimes you get instructions that they've landed on a planet or whatever - how do they want it shot? Is it daytime or night time?"

At these meetings, John gets as much information as possible relating not only to the look of the show but also to other factors, including the amount of time he has available. Then, upon his return to Manchester, he works closely with designer Mel Bibby, whose set drawings enable him to make his own drawings which are then transformed into reality in the form of a lighting rig at Shepperton Studios. "I get a blank sheet of paper and I work out the logistics. I draw various shapes and boxes for the scaffolding and I generally end up with about six separate scaffolding rigs in a box-like structure, which we suspend from quarter ton chain hoists in the studio. I then draw my lighting plot - deciding what lights I can put where. The set I can work out because I've possibly seen a model and I've definitely seen plans, so I know all the elevations. I know how I'm going to light the set because that won't move, it's physically there. What I have to do by reading the script is work out where the action's going to take place, because I've got to light the performers. And I've also got to guess where the camera's got to go. The business of lighting is the relationship between the camera, the performer and the lamp; it's no good if the camera's out there in front looking at you and I light from one side... all you'll see is a brightly lit ear and a dark face. It's obvious, but you've got to know - I've got to guess where the director is going to put his shots by looking at the action."

AWAY FROM THE BLINDING LIGHTS: Dai Thomas, the lighting console operator, stays in the safety of his luxury portakabin!

To give us an idea of where his work really begins, John takes us through to the studio in which the first three series of Red Dwarf were recorded. The last time we were here the place had been transformed into the virtual reality world of *Cyberzone* - another show lit by John - but now it stands completely bare. Similar in fact to the Shepperton studio when John and his team are the first of the Red Dwarf crew to descend upon it.

"I turn up at Stage G and it's completely empty, just an empty shed, and then for two days I create a scaffolding rig. Then I hang all the lights up and we take all that lot up to the roof, about twenty feet in the air. Mel [Bibby] will then come in and build the set - so he's got a clean floor to work on. I'll go away and generally do location shooting and two or three days later I'll come back and we'll drop my lights to a working height and start focusing, setting and connecting them up."

Following John up a set of metal steps we enter the gallery from where the lights for any Manchester recording are controlled. Facilities at Shepperton are not quite so comfortable, as there John and Dai Thomas, the console operator, must make do whh sitting outside in a portakabin!

"It's all operated by Dai from a galaxy lighting board," says John. "We have monitors because it's important we see what the cameras see - we don't want to see what the audience sees. We'll listen to the director's cues and Dai can operate the lamps. During the course of the day, we'll rehearse them, adjust the various brightnesses and levels and record them in a memory, so come transmission we'll finish up with 30 or 40 basic memories and the machine will switch off 210 lights here, put on 20 there.

"The moment you look into the lights you're blinded, so when I go back into the lighting gallery I can't see properly."

"Dai's all important because I go into the studio setting the lights, and the moment you look into the lights you're blinded momentarily, so when I go back into the lighting gallery I can't see properly. I'd say 'oh the pictures are too dark', which they're not. Dai's very important because he sits there all the time in the same environment - he holds the lighting continuity in his brain really."

For series 6, much of the action is set aboard Starbug and John prepared for every eventuality. "There is a limitation on cost and power; once the rig is up it's difficult to alter. I've got to cover all my options, so I tend to put extra lamps up just in case - even though you've had four scripts in and they all say daytime in the galley scripts, five and six might want a night time scene in there. Starbug frequently crashes, so we're into the flashing red light and alert syndrome. I build that in - most areas have the capability of creating a crash situation."

Lighting, John points out, is also important in creating an effective environment and this applies especially to Starbug. "When they are in the cockpit there's a feeling that the two guys at the front are lit by the consoles and from outer space. So I put a lamp outside with soft blue lighting - it's slightly stylised, but I get a lot of freedom - and I have lights hidden under the floor which appear to be coming from the console."

Leaving the gallery we climb ever upwards until we find ourseves above the lighting gantry. It turns out that this area stood in for various parts of Red Dwarf itself during the early series. Showing us where the famous vending machine once stood and where the Cat's mouse chesing antics almost damaged some valuable equipment, John reveals that the look of the place inspired the production team to find similar venues to film in, including the local Agecroft Power Station and, later on, Sunbury Pumphouse, which is near Shepperton.

Such location work presents a fresh set of lighting problems, however. "It's a different style of lighting. About a fortnight before we start, we recce the locations. I need to know where the sun is going to be. Nature can be very good, but it can also be very cruel because the sun goes in and out. If you're recording over the space of three or four hours and it's raining one minute and sunny the next, you've got to make sure this doesn't show."

One episode in the new series where this was a definite consideration was *Gunmen of the Apocalypse* - shot (no pun intended) at the replica Wild West town of Laredo. "It took us all day to shoot the scene. I knew where the sun would be, it would move down from one end of the street to the other. We started at dawn and I had to decide how we would cover it continuity-wise, because we didn't want shadows moving. I worked closely with the director and with Rocket the cameraman in this

LIGHTS 'N' ALL: A view of Red Dwarf VI you won't get on your TV screen!

case, end when we got into e tricky situetion we used close-ups. We used shadow so you weren't aware that the geography had changed, I would put e big lamp in to simulate the sun where it had been."

Interior location work has its pitfells too. "We did e lot of stuff in Benkside Power Station neer Weterloo. it wes meant to be Starbug's engine room, and Benkside is enormous, so what you heve to do then is to heng black drapes and cut off visually the 300 yards of power stetion you don't want. I then heve to work out the logistics: how meny lights I need, getting the lights in there, where the power is coming from - because elthough it wes a power station, the one thing it didn't have was power!"

Fortunately, gaffer electrician Rodney Green is on hend to sort these problems out. "He's ebsolutely vitel to the set up," John admits. "I've got the easy job in this particular situetion I walk around and say I want a 4kw lamp here, I need 20 power cans there." Rodney and his team not only have to arrive at locations hours before anyone else end make sure that everything is wired up in preparetion for the day's filming, but they also have to wait until everyone else hes finished work before they can pack up all the equipment again. Sometimes it is lete et night when the crew winds up end in meny cases the equipment then has to be transported to another location end made ready for the following day's shooting.

During location shooting, Red Dwerf VI utilized the surroundings of Marco Polo House, the sometime heedquarters of BSB, end presented John with the opportunity to try a new technique. "In *Legion* we wented e completely different style. Red Dwerf has elways been scruffy, rough end reedy, but suddenly they were in e very high tech environment. I tend to use very hard lighting, I don't use a great deal of soft lighting - if people are heevily shadowed that's fine, it's pert of the environment. It gives you mood and creates tension, but for the sequence in the hall we wanted e very soft feel. So, for the first time, I bounced light off the ceiling, I kept it very flet, very bland, put filters on the camera end electronically we adjusted the camera to give it e slightly burnt out feel with soft colours - elmost no colours et ell."

Other locations this series have included e quarry, e grevel pit and, from John's point of view, e slightly unwelcome return to the site of Red Dwerf V's *Terrorform*. "At the back of Shepperton there's a swampy area which we used lest year," he expleins. "We were getting reedy for e night shoot and es we were setting up two electricians and myself fell in the weter. The lamps went in as well and ell the scripts were soaking wet. it wes awful, but it caused a lot of hilerity. This year we were shooting in e similer piece and when the generator turned up there wes e life jacket on the side especially for me!"

RED any good books lately?

DOCTOR WHO:
THE POWER OF THE DALEKS
by John Peel
(Virgin/Doctor Who Books £4.50)

In many ways, it's a great shame thet Target books didn't wait a few years longer before they started novelising old *Doctor Who* stories - as it's only in the last few years, and thus with the last few of their 150+ efforts, that the company's editors have begun to treat the line seriously. Still, their newfound enlightenment has at least come in time to provide us with a few dozen excellent books, and *Power of the Daleks* - the long awaited (due to copyright problems) adaptation of Patrick Troughton's first outing as the Time Lord - is another welcome addition to that exclusive little club.

Perhaps the most surprising thing about this book is that Virgin Publishing have chosen to release it under their 'Doctor Who Books' imprint - actually, perhaps the surprising thing is that they don't do that with the other novelisations! This is presumably an attempt to get the volume placed not with its filmsy predecessors on the children's shelves, but with the more substantial 'New Adventures' series in the adult sections. Unfortunately, the increased page count which goes hand in hand with this notion does little to enhance this story, and I couldn't help thinking that certain scenes needed a quick trim. Chief amongst these is the chapter which retells, for no good reason, the end of the preceding adventure, *The Tenth Planet* (already novelised itself). It really isn't necessary, and the continuity references to future *Doctor Who* stories detract from the writing rather than add to it.

Still, writer John Peel deserves credit for the amount of effort he has put into his work. Gone are the days when *Who* novelisations used to be 144-page rehashes of the original screenplay, Peel has not only added depth to the original screenplay, he has also included scenes which were cut from the transmitted version. And lest we forget the storyline itself, David Whitaker's *Power of the Daleks* is an excellent example of that era of *Doctor Who* which many fans consider to be the best. The plotline, centering around the discovery of a buried Dalek space capsule on the Earth colony of Vulcan, is effective and straightforward. The characters and the setting gel quite nicely, and the *Daleks* themselves are, on the whole, well utilised (although it is strange to see them 'on their best behaviour' when they are first discovered). If you're a fan of *Doctor Who* at all, or if you just fancy a bit of wallowing in sixties nostalgia, then this book can be highly recommended. Either that, or try its successor, *The Evil of The Daleks*, to which many of the same comments apply.

DOCTOR WHO:
THE POWER OF THE DALEKS
by David Whitaker,
edited by John McElroy
(Titan Books £4.99)

Now then, how many sharp-eyed readers have already spotted the similarity between this book and the last? That's right - they have the same title! They have the same plotline, too. In actual fact though, the Titan version of this 1966 story differs substantially to that offered up by Virgin. Specifically, this version of *Power of the Daleks* is the latest in Titan's ever-growing range of script books. Fronted by a brilliant Alister Pearson cover (featuring my fave companions, Ben and Polly), this book showcases David Whitaker's classic story in script form. I suppose this makes for a better insight into what the (sadly lost) television version of the tale must have been like. Frankly though, I found the novelisation a lot more interesting.

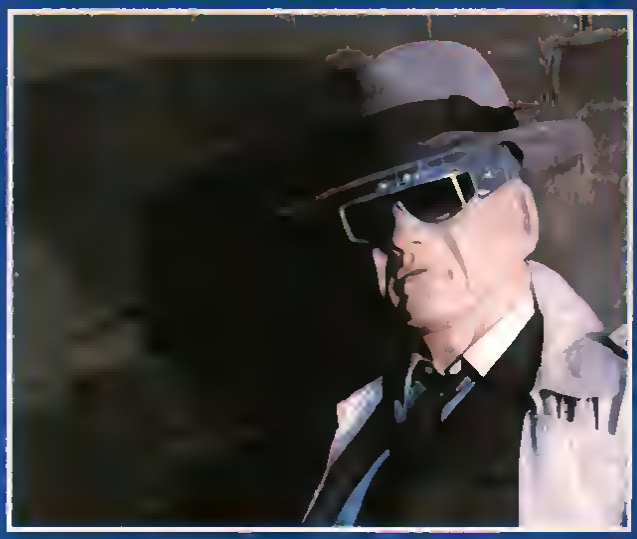
The trouble with the script books - as a general comment - is that most episodes of *Doctor Who* are already available on video or in novel form, and in many cases both. *Power* is a slightly better candidate then some of Titan's recent choices, since the original episodes have been destroyed and a video release is thus impossible. However, fans will soon be able to hear what went on at least, with the BBC audio version of the story due out any day now. Also, the

people behind the book must be aware that this same script has seen print before. Complete with a comprehensive range of wonderful photographs, this earlier publication - by fan magazine DWB - makes a much better buy than its successor. It all leaves you wondering why Titan Books bothered!

Presumably, people do buy these script books, as the series is continuing and, in fact, gaining in momentum. And presumably those that do are getting something out of them, although I'm afraid I can't imagine what. A short introduction does not an essential piece of merchandise make, not when the rest of the book offers up nothing new or special whatsoever. Ten out of ten for execution, guys... zero for the concept!

STEVE LYONS

Jake BULLET



NAME: Jake Bullet

KNOWN ALIASES: Sometimes known as Kryten 2X4B 523P.

SPECIES: Cyborg; that is, half human, half android.

OCCUPATION: The hard-hitting, bullshitting, no-nonsense, tough-as-nails, smartest and most all-round gosh-darned wonderful private dick currently working for the Police Department's Cybernautic Division. Wall, okay then, working for Traffic Control! But he's pretty tough with those double-parked vehicles and those darned jaywalkers, you can just bet your bottom dollar.

ORIGINS: First off, Jake Bullet probably doesn't exist... but don't let that put you off. We've seen him only as part of a weird group hallucination experienced by the Red Dwarf crew when they fell foul of a Despair Squid's poisonous ink. The Boys from the Dwarf found themselves waking on a nightmare fascist world, where they were informed that they had just spent four years escaping from reality within 'Red Dwarf: The Total Immersion Video Game'. Inside the game, Bullet had taken on the persona of the ship's android, Kryten, divesting himself of the human half of his make-up to do so (where Bullet was during the two years of the game that didn't feature him is anyone's guess).
Lost and amnesic, Bullet and his companions began to explore the world they had apparently once called home... and they didn't like what they saw. Furthermore, when circumstances forced Jake into taking a human life - that of a fascist policeman intent on gunning down a young girl - Kryten's inhibitions came rushing to the fore and the cyborg found himself unable to live with his own actions. Driven to despair by the dreadful, pointless truth of his miserable existence, Bullet was the first of the group to contemplate suicide. Indeed, it was his hand on the trigger of the gun that almost killed the whole group.
Fortunately, the Red Dwarf computer, Holly, was able to bring her charges 'back to reality', and no permanent harm was done. The whole incident was later forgotten as little more than a shared nightmare - but somewhere, sometime, in the multiduda of parallel universes, perhaps Jake and company still live on...?

EDUCATION: School of Hard Knocks, baby! Oh, and erm... Highway Code Patrol Training Course, Hendon, July 2330.

SKILLS: Crack shooter, good with his fists, very nearly invulnerable and generally a good man to have beside you in a scrap.

HOBBIES: Fighting. See 'Skills'.

MUSICAL TASTES: The sweet melody of low-lifes hollering for mercy, backed by the strong percussion sound of artificial knuckle against fragile cheekbone.

ROLE MODELS: Sam Spade, Mike Hammer, Philip Marlowe, etc, etc... plus Mathilda Grimshaw, the meanest traffic warden ever to wield a notebook and pencil.

KNOWN ASSOCIATES:
- The rich and well connected fascist bully- boy Sebastian Doyle, who joined Bullet and two other drop-outs on a four year sojourn into Leisure World's greatest attraction, 'Red Dwarf: The Total Immersion Video Game'.
- Sebastian's half-brother Billy, the alcoholic vagabond who did likewise.
- Duane Dibbley, the no-style gimbo with an overbite that could open bottle tops (see Ref Dwarf, RDS vol 2, issue 2), who also set out to forget his own pathetic existence in the game.

GROUP AFFILIATIONS: The Cybernautic Division, obviously - and the Red Dwarf Posse... in his dreams!

AMBITIONS: To continue to be as hard-bitten and hard-boiled and just plain hard as he's always been - and perhaps eventually to earn himself a transfer to a slightly less embarrassing division, where at last he might gain a little bit of credibility to go with his stupid macho sounding name.

STEVE LYONS

A JAKE BULLET MYSTERY

THE CASE OF THE COP'S COMEDOWN

PART ONE: "See Real Killing"

AT LAST I REACH THE SEA. I USED TO COME HERE WITH THE OTHER GUYS LAUGHING, JOSHING, RIDING THE BROWN FOAM. SOME DAYS VISIBILITY WOULD BE UP TO SIX FEET -- EIGHT, IF YOU STARED OUT TO SEA.

WE'D SIT AND WATCH THE GENTLE GLOW OF THE ROLLERS, SNIFF THE TANG OF THE CADMIUM, BREATHE IN THAT RADON.

KISS ME QUICK · LUBE ME SLOW

I HAVEN'T BEEN HERE FOR A LONG LONG TIME. THINGS SEEM TO HAVE CHANGED. IT USED TO BE THAT THE TOXINS BLOWING IN FROM THE SEA WOULD OBSCURE YOUR VISION, MAKE THINGS DIFFICULT TO SEE. BUT NOT TODAY.

TODAY THE COAST IS CLEAR.

THE SUN BEATS DOWN LIKE A COP ON AN UNARMED SUSPECT.

DONKEY RIDES! DONKEY RIDES!

COCONUT SIR? THREE TRIES FOR A DOLLAR-POUND?

NO, THANKS.

WHAT'S THE MATTER? SHY?

+++ SCRIPT: Steve NOBLE +++ ART: Carl FLINT +++ LETTERS: Woodrow PHOENIX +++

WE HAVE OTHER PRIZES, SIR. TAKE THIS, FOR INSTANCE. SCALE MODEL OF AN ENGLISH PORT.

IT IS? WHERE?
HOLYHEAD.
AT LEAST THE BRITISH SENSE OF HUMOUR NEVER WENT AWAY. THOUGH IT MAY JUST BE IN A MEAT LOCKER SOMEWHERE.

IT'S ALL SO FAMILIAR. THE SEA, THE SUN, THE FACES...
HOUSE OF MIRRORS
WHAT ABOUT THAT? THE HALL OF MIRRORS. I HAVEN'T SEEN ONE OF THOSE IN YEARS.

SORRY BUDDY. WE'RE FULLY BOOKED FOR THE NEXT TWO WEEKS!
BOOKED? FOR WHO?

FOR ME!
BUT AREN'T YOU SUPPOSED TO BE LETTING PEOPLE IN?
EVEN A HALL OF MIRRORS NEEDS A VACATION, BUD AND EVERY ONE OF THESE MIRRORS IS GONNA HAVE THE TIME OF IT'S LIFE FOR THE NEXT FORTNIGHT!
TWO WEEKS OF STARING AT THIS BODY - AND THEY'LL BE READY FOR ANYTHING! AAOOWW!

IN FACT, IT'S ALL DEPRESSINGLY FAMILIAR.

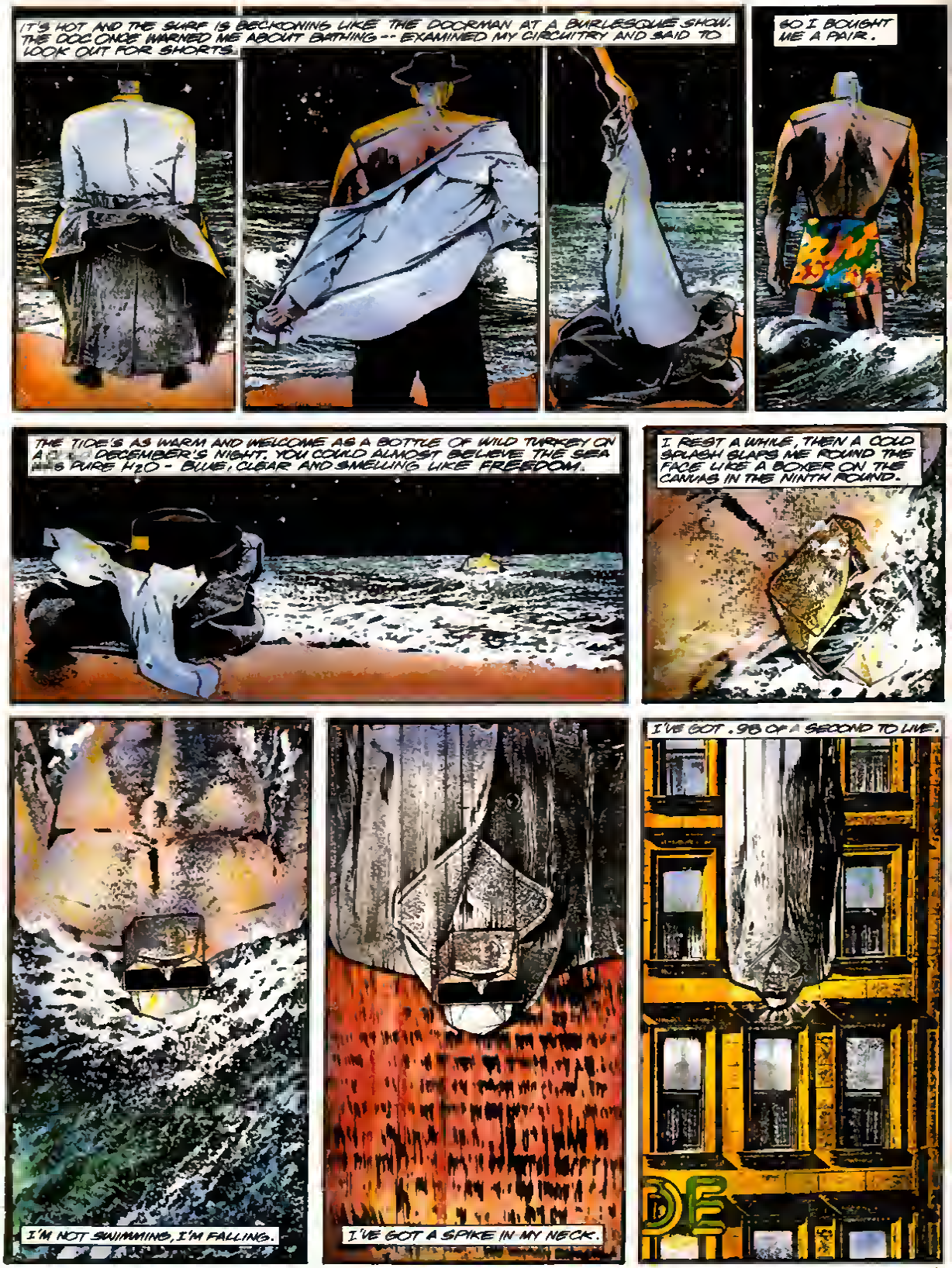
SOME SAY THAT THE OCEAN IS FOR LOVERS. SOME SAY THAT LOVE IS A FOOD IN ITSELF.
DOESN'T LOOK LIKE THESE TWO GET TO EAT MUCH ELSE.

OFFICER BULLET - LOVELY TO SEE YOU LOVELY.

MILTON. MERCY. HOW ARE YOU?

HAPPY.
DEAD HAPPY!

JUS ME QUICK-LUBE
I HAVEN'T SEEN YOU SINCE YOU WERE ELECTROCUTED AT SAVALAS TV LAST MONTH.* HOW'S THE STATION DOING WITHOUT YOU?
THEY'RE JUST RUNNING A BARE BONES SERVICE.
YEAH, WITH A SKELETON CREW.
HAHAHAHAHAHAHAR



NEXT EPISODE: "KILL ME BEFORE I DIE AGAIN!"

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NEWS FROM THE OMNI-ZONE

with Adrian Rigelsford

BEYOND THE NEXT GENERATION!

The eagerly awaited seventh and final season of *Star Trek: The Next Generation* is now well underway, with filming completed on the first five episodes of the 26 due to be made. The anticipation in America is extraordinary, with the plot of the conclusion to Season Six's cliffhanger, *Descent Part 2*, making headlines in the notorious 'National Enquirer' when an early draft of the script was leaked by someone working at Paramount's TV division. Suffice to say, the details revealed bear little resemblance to the finished product.

Descent Part 2 is followed by *Liaisons*, an episode which has also been known as *The Journey*, *The Voyage* and *Meetings*. Episode three is *Interface*, which features an appearance by the parents of Geordi LaForge, the visually impaired head of engineering. After that, the first of three anticipated two-part stories for Season Seven arrives, going under the working title of *Gambit Parts 1 and 2*.

The first of two Q stories, featuring John De Lancie's ever-popular omni-present villain, is due to be shot as episode ten, while rumours abound that the finale for the season - and the entire series - will be an epic three-part story that will lead directly into the new feature film, *Star Trek VII - The Next Generation*, with return appearances by a certain Vulcan and a certain engineer from Scotland!

Paramount are planning to continue their ever-profitable *Star Trek* franchise beyond *The Next Generation* and even *Deep Space Nine* by introducing a fourth series. The current plan is to develop the new show with several characters carried over from *The Next Generation* and to have a pilot episode ready for Christmas 1994/New Year 1995, when the new movie is due to be released theatrically. Publicity-wise, there could be no better time to launch a new series and, after about a year, the plan is for the show to run alongside *DS9*, just as that series currently does with *The Next Generation*.

Conflicting rumours as to the content of the new series are running riot, with theories as diverse as it being centred around the exploits of the cadets at Starfleet Academy to Captain Sulu returning from the original show and leading a starship with members of *TNG*'s crew through the wormhole, as featured in *DS9*, to explore the uncharted Gamma Quadrant that lies beyond.

Things are so tentative at the moment, with planning at such an early stage, that it's not even 100% certain that the series will be ready for next year. The most wacky suggestion to date has to be that the whole programme could be computer generated, enabling the original crew of Kirk and Co. to return just as they were in the 1960s!

DOCTOR IN NEED?

With the planned 96-minute 30th Anniversary *Doctor Who* special postponed for the time being, it looked as though there would be nothing ready to mark the occasion in November - until the *Children In Need* production team stepped in. The annual fund-raising show used the 20th anniversary story, *The Five Doctors*, as the epi-centre of its evening of entertainment ten years ago and, if all goes according to plan, they're about to do it again, but not on such a grand scale.

Former *Doctor Who* Producer, John Nathan-Turner, has returned to the programme to oversee two seven-minute episodes, one of which will be shown during *Children In Need*, while the second will go out during *Noel Edmond's House Party* the following evening. With filming due to take place mid-September, the whole set up promises appearances by old Doctors and companions, with even the odd monster and villain as well. Most intriguing of all is the fact that it will be shot on the Eastenders back-lot and several of the soap's cast are due to appear. It would seem likely that tongues are being well and truly planted in cheeks here!

DEEPER AND DEEPER...

The cast and crew of *Star Trek: Deep Space Nine* are back in action, with an epic opening story already in the can to kick-off the programme's second season in style. The three-part saga has the Cardassians - original owners of the space station DS9 - trying to regain what they claim is rightfully theirs, even if the entire crew of the place have to die in the process!

Other stories lined up include several appearances by Q after his initial outing on DS9 in Season One's *Q-Less*, and a tale in which

the station's Ferengi barkeeper, Quark, accidentally unleashes a miniature universe on board DS9, which starts to grow and expand with potentially lethal consequences. Other characters mooted for a return are Opaka, Bajora's spiritual leader who appeared in the pilot *Emissary* and *Battlelines*, and Mullibok, a Bajoran farmer who was played to great effect by veteran character actor Brian Keith in *Progress*.

As with *The Next Generation*, the rumour mongers are having a field day with the story that Avery Brooks's role as Commander Sisco will only last until episode six of the second season, with the character possibly being killed off. Paramount sources are strongly denying this, with several cast members backing them up by saying Sisco's here to stay - but then again, they said that about Denise Crosby's Tasha Yar character during the first year of *The Next Generation*... and look what happened to her!

NEWS ROUND-UP

The second series of *The Borrowers* finished filming at Pinewood Studios at the beginning of August, with a tentative plan to screen it on BBC1 every Sunday afternoon in the run-up to Christmas. Ian Holm and Penelope Wilton lead the cast as before.

There is a possibility that the BBC might be planning to turn Horror maestro Clive Barker's fantasy epic *Weaveworld* into a television series, using the same principles for the special effects as *The Borrowers*, since Barker's story is about a race who literally live in a carpet. Animation might be used to to realise some of the more elaborate fantasy characters.

After a run of of two-hour films over the past couple of years, six one-hour episodes featuring Jeremy Brett and Edward Hardwick as Sherlock Holmes and Doctor Watson are currently in production, set for transmission in the New Year under the title of *The Memoirs of Sherlock Holmes*.

Following the success of last year's revival of *The Tomorrow People*, a second series is due to go into production shortly. With the first series consisting of just one five-part story, there are plans to make two this time, bumping up the episode count to ten.

TINNED TIME LORD?

The second special limited edition *Doctor Who* video set is released in October, with all 14 episodes of the Sixth Doctor's epic final adventure, *The Trial of a Time Lord*, crammed into a Tardis tin. Stars appearing alongside Colin Baker include Brian Blessed, Michael Jayston, Honor Blackman, Geoffrey Hughes and Joan Sims, as the Doctor is torn from the time continuum by the Time Lords and tried for his crimes against the galaxy. Three stories, intercut with the trial as it progresses, make up the evidence as three four-parters - *The Mysterious Planet*, *Mindwarp* and *Terror of the Vervoids* - while the final two episodes, known as *The Ultimate Foe*, bring the saga to its dramatic conclusion.

We have two of these box sets to give away to people who can name the actor who played the Doctor in the two Dalek movies made in the 1960s. Easy enough? Answers on a postcard (or a sealed envelope) to the usual Smegazine address - and don't forget to write TIME LORD GIVEAWAY clearly on the front, before you send in your entry.

NEXT MONTH IN THE SMEG...

YOUNG FLIBBLE!

The absolutely true, but entirely unbelievable tale of Mr Flibble's early years begins next issue. At last you can read about the boyhood of the well-wickedest penguin ever - and we're not talking chocolate biscuits here!

Also, we talk to Chris Barrie and Jenny Agutter about their respective roles in Red Dwarf VI, we take a close look at the new series episode, Emohawk - Polymorph II, and we begin a major series on the special effects of Red Dwarf.

And there's the chance to win one of 25 exclusive promo versions of Danny John-Jules's new Red Dwarf single, Tongue Tied! It's all in the official Red Dwarf Smegazine No.7 ... PLUS THERE'S A FREE STARBUG KEY-RING!

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